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PLAYFORD



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PLAYFORD

A BRIEF
INTRODUCTION
To the Skill of
MUSICK.

In two Books.

The First contains the *Grounds* and
Rules of *MUSICK*.

The Second, *Instructions* for the *Viol*
and also for the *Treble-Violin*.

By *John Playford*, Philo-Musicæ.

*To which is added a Third Book, entituled, The Art of Singing,
or Composing MUSICK in Parts, By Dr. Tho. Campion.
With Annotations thereon by Mr. Chr. Simpson.*



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Naumburg Fellowship fund



Preface to all Lovers of MUSICK.

MUSICK in Ancient Times, was held in as great Estimation, Reverence, and Honour, by the best understandings and noblest bloods, as any Science Liberal whatsoever: The Grave Philosophers reputed it an Invention of the gods, bestowing it on men, to make them better conditioned then bare Nature afforded, commending chiefly these Three Arts in the Education of Youth, (Grammar, Musick, Gymnastick:) This last for the exercise of their Limbs in Aëtiuity and Feats of Arms: The other two for the Ordering their Voyce in Speech and Song; meerly to Speak and Sing are of Nature, and this double use of the Articulate voyce the Rudest Swains of all Nations do make. But to Speak well, and Sing well, are of Art, neither of which can be attained but by the Rules and Precepts of Art. Quintil. writes in his time the same men taught

Preface.

both Gramar and Musick, as of special use in the breeding of Children ; partly from its natural Delight, and partly from the Efficacy it hath in the moving the Affections to Virtue: Also conducing much to Bodily health by the Exercise of the Voyce, if with it be joyned also the Exercise of the Limbs ; and such need not fear Asthma or Consumption: Much benefit also hath been found by such who have had Defects of Speech, as Stammering and bad Utterances. Nor has Musick been of Civil use onely, but Divine, as Ven. Beda writes, That no Science but Musick may enter the doors of the Church: Testimonies of which we have many in Scripture, as in Moses time, when the Church was in a wandring condition in the Wilderness, as you may read, Exod. 15. But after the Church came to a settled condition, as in the days of David and Solomon, David a man after Gods own heart, having singular Knowledge not in Poetry alone, but in Musick also, judged them both to be things necessary for the House of God ; Fifty three of his holy Metres or Psalms he dedicated to his chief Musician Jeduthun, to Compose Musick to them: How acceptable this Divine Harmony was to God, you may read, 2 Chr. 5. 12, 13. Also the Levites which were the Singers, all of them of Asaph,

Preface.

Asaph, of Heman, of Juduthun, with their Sons and their Brethren, being arrayed in white linnen, having Cymbals, and Psalteries, and Harps, stood at the East end of the Altar, and with them an hundred and twenty Priests, sounding with Trumpets: It came even to pass, as the Trumpeters and Singers were as one, to make one sound to be heard in praising and thanking the Lord: and when they lift up their voyce with the Trumpets, and Cymbals, and Instruments of Musick, and praised the Lord: saying, For he is good, for his mercy endureth for ever: that then the house was filled with a cloud, even the house of the Lord. Thus it continued as part of the Divine Worship of God in the Church of the Jews too, and after our Blessed Saviours time, even till the Destruction of their Temple & Nation by Titus: This part of their Publick Worship, which was Singing of Hymns and Psalms, was after continued and used by the Christians in and after our Saviours time; our Blessed Saviour gave example thereof at his last Supper, Mar. 26. 30. And when they sung an Hymne, &c. And St. Paul enjoyned the use thereof, as you may read, Eph. 5. 19. and Col. 3. 16. Peter Mart. proveth Musick to be in use in the Christian Church from the days of the Apostles, because Plinius Secundus writ to

Preface,

Trajan, That the Christians did Hymnos antelucanos Christo suo canere; Sing Praises unto their Christ before day-light. To come nearer our Times, Constantine the Great for the honor of Divine Service began that Church-Song; as did also that Christian Emperor Theodosius, in the midst of the Congregation lead in singing Hymns to God. Justinian the Emperour did compose a Hymne to be sung in the Church of Constantinople, which began, The only begotten Son and Word of God. Thus hath Musick been continued in the Divine Worship of God in most Christian Churches of the world unto this day: True it is, some of the Ancient Fathers did find fault with the Abuse of Musick in the Worship of God, but that condemneth not the Right use thereof, any more then the Holy Supper is condemned by St. Paul whilst he blameth those who shamefully profaned it. Therefore (Courteous Reader) this Mysterious and Divine Art (for it uses both Divine and Civil) hath ever been had in great Estimation: Those who are Lovers hereof, must allow Musick to be the Gift of God; yet, like others his Graces and Benefits is not given to the Idle; those that desire to have it, must reach it to them with the hand of Industry, by putting in practise the Works and Inventions of skilful Artists, Books of Instru-
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ations to Musick, *our Nation is not so well stored as Foreign Countries are; what have been printed in this Nation worthy of perusal are only two, viz. Mr. Morley's Introduction, & Mr. Butler's Principles of Musick, both which are very rare and scarce to be had, the Impressions of them being long since sold off; I have therefore in a Brief and Easie method set down the whole Grounds of Musick, which are necessary for young Practitioners, both for Song and Viol. I confess men better able than my self might have spared my pains, but their Slowness and Modesty being as I conceive unwilling to appear in Print about so small a matter) have put me upon the Work, which I count very useful, though with the danger of not being so well done as they might have performed it. The Rules of all Arts ought to be delivered in plain and brief Language, and not with flowers of Eloquence; and so this Work is more suitable to my Abilities.*

The Work as it is, I must confess, is not all my own, some part thereof was Collected out of other mens Works, which I hope will the more Commend it; and if the Brevity, Plainness, and Usefulness thereof may beget any acceptance with thee, it will encourage me to do thee more service in other things of this nature.

Thine

John Playford.

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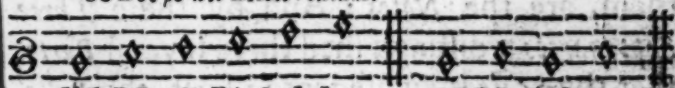
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CHAP. I.

Of the Scale of Musick, called the Gam-Vt.

THE Gam Vt is the Ground and Foundation of Musick, both Vocal and Instrumental; and (as Ornithoparchus reporteth) it was composed by Guido Aretinus about the year 900. who (out of six syllables, in the Saphick of the Hymne of St. Iohannis Baptista,) framed his Musical Scale set down in those six Syllables, as names for the six Musical Notes, viz.

*Ut queant laxis Resonare fibris
Mitra gestorum Fanuli tuorum
SOLue po'uti Labii reatum.*



VT RE MI FA SOL LA VT RE-SOL LA

On which a modern Author Discanteth thus,

VT REliuet MIserum FATum SOLitumque LABorem.

These six Notes were thus used for many years in that order, *Ascending* and *Descending*: but in these latter times, Foure are only in use, the which are *Sol, La, Mi, Fa*; so that *Ut* and *Re* are now changed into *Sol* and *La*, four being found sufficient for expressing the several sounds, and less burthensom for the memory of the Practitioner.

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Besides these Names of the *Notes*, there is used in the *Gam Ut*, 7 Letters of the *Alphabet*, which are set at the beginning of each *Rule* and *Space*, as *G. A. B. C. D. E. F.* And of these there are Three *Septenaries* ascending one above the other, *G.* being put first, which is according to the third Letter in the *Greek Alphabet*, called *Gamma*, and is made thus *γ*, in token that the first derivation thereof was from the ancient *Greeks*, as you may see in the Example.

These 7 Letters of the Alphabet are called the 7 *Cliffs*, or more properly *Cleaves*; the other Names and Syllables adjoyned to them, are the *Notes*; And by these Three *Septenaries* is distinguished three several *Parts*, that the *Scale* is divided into: First, the *Basse*, which is the lowest part; the second, the *Mean*, or middle part; the third, the *Treble*, or highest part; so that according to these 3 *Septenaries*, *Gam ut* is the lowst Note, and *Ela* the highest. And this the usual *Gam uts* in Mr. *Morley* and others, did not exceed, but it is well known that there is many *Notes* in use, both above and below which exceed that compass, and that both in *Vocal* and *Instrumental* Musick, which ought not to be omitted

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for the Compasse of *Musick* ought not to be confin'd: *Viz.* though there be but three *Septenaries* of *Notes* in the Example of the *Gam-ut*, which amounts to the Compasse of one and Twenty Notes or Sounds; yet if in the *Treble* or highest part occasion requires, you may *Ascend* more Notes, for it is the same over again, onely eight Notes higher: Or in your *Bass* or lowest part you may *Descend* the like Notes lower then *Gam-ut*, as the Compass of the *Voyce* or *Instrument* is able to extend, the which will be the same, and onely *Eights* to those above; And these Notes of Addition are usually thus distinguished.

Those above *Ela* are called Notes in *Alt*, as *F fa ut*, and *G sol re ut*, &c. in *Alt*. And those below *Gam ut* are called *double Notes*, as *Double F fa ut*, *E la mi*, &c. as being *Eights* or *Diapasons* to those above *Gam-ut*. I have therefore in the Table of the *Gam ut* in this Book, expressed them with double Letters in their right places.

The *Gam-ut*, is drawn upon fourteen *Rules*, and their *Spaces*, and do comprehend all Notes or Sounds usual in *Musick*, either *Vocal* or *Instrumental*, yet when any of the

Parts which it is divided into, *viz.* Treble, Mean or Tenor, and Bass, shall come to be prick'd out by it self, in *Songs* or *Lessons*, either for *Voyce* or *Instrument*, five lines is only usual, as being sufficient to contain the compasse of *Notes* thereto belonging: But if there be any *Notes* that extend higher or lower, it is usual to add a *line* in that place with a *Pen*. But *Lessons* for the *Organ*, *Virginals*, or *Harp*, two staves of six lines together are required, one for the left hand, or *lower Keyes*, the other for the right or *upper Keyes*.

Therefore he that means to understand what he Sings or *Plays*, must study to be perfect in the knowledge of the *Scale* or *Gam-Vt*, and to have it perfectly in his memory without book, both forwards and back, and to distinguish the *Cliffs* and *Notes* as they be in *Rule* and in *space*; For by knowing the *Notes* Places, their Names are easily known.

Also, on the right side of this Table of the *Scale* or *Gam-Vt* are set Three Columns, wherein is shown the Names of the *Notes* *Ascending* and *Descending*, according to their severall *Cliffs* and *Keyes*: In the First Column is set the Names of the *Notes* as they be called, when it is *B Duralis* or *B sharp*, as having

ving no flat in *B mi* ; and then your *Notes* are called as they are set thereon the *Rules* and *Spaces* ascending ; The Second Column is *B proper*, or *B naturalis* , which hath a *B flat* in *B mi* only, which is put at the beginning of the line with the *Cliff* , and there you have also the *Names* as they are called on *Rule* and *Space* : The third Column is the *Notes* , called *B fa* or *B mollaris*, having two *B flats*, the one in *B mi*, the other in *E la mi* , placed as the other ; by observing of which, you have a certain Rule for the *Names* of the *Notes* in any part be it *Treble Mean* or *Basse*.

In these three observe this for a General Rule, that what Name the *Note* hath, the same name properly hath his *Eight* above or below him, be it either in *Treble* , *Mean* or *Basse*.

There is an old *Meeter* , though not very common, yet it contains many pithy and true Rules of the Theorick part of *Musick*, which are necessary to be observed by young beginners, and as it falls in our several Chapters I shall insert it : It begins thus,

To attain the skill of Musicks Art,
Learn Gam-Vt up and down by heart,
Thereby to learn your Rules and Spaces,
Notes names are known, knowing their Places.

The GAM-VT.

THE GAM-VT. OR SCALE OF MUSICK

The Treble or highest Keyes. The Meane or middle Keyes. The Basse or lowest Keyes.

aa	la mi re	la	la	
gg	Sol re vt	Sol	Sol	
ff	fa vt	fa	fa	Sol
e	la	la	mi	b fa
d	la Sol	Sol	la	la
c	Sol fa	fa	Sol	Sol
b	fa # mi	mi	la	b fa
a	la mi re	la	la	
g	Sol re vt	Sol	Sol	
ff	fa vt	fa	fa	Sol
e	la mi	la	mi	
d	la Sol re	Sol	la	
c	Sol fa vt	fa	Sol	
b	fa # mi	mi	b fa	
a	la mi re	la	la	
g	Sol re vt	Sol	Sol	la
f	fa vt	fa	fa	Sol
e	la mi	la	mi	b fa
d	Sol re	Sol	la	la
c	fa vt	fa	Sol	Sol
b	mi	mi	b fa	b fa
a	re	la	la	mi
g	fa mi vt	Sol	Sol	la
ff	fa vt	fa	fa	Sol
ee	la mi	la	mi	fa
dd	Sol re	Sol	la	la
cc	fa vt	fa	Sol	Sol

BDuratus BNaturalis BMollaris
1 2 3

A Second Table of the Scale of Musick called the Gam-ut, in which every Key or Note is put in his proper place upon the five lines, according to the two usual signed Cleaves or Cliffs, viz. the Bass and the Treble, Ascending from the lowest Note of the Bass, to the highest in the Treble.



D la sol, E la, F fa ut, G sol re ut, A la mi re,



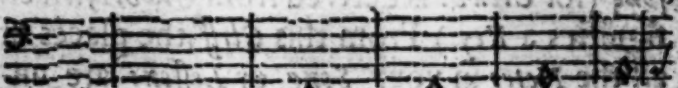
F a ut, G sol re ut, A la mi re, B fa b mi, C sol fa,



A la mi re, B fa b mi, C sol fa ut, D la sol re, E la mi,






B mi, C fa ut, D sol re, E la mi, F fa ut, G sol re ut,



CC fa ut, DD sol re, EE la mi, FF fa ut, Gam-ut A re.

CHAP. II.

Of the Cliffs or Cleaves.

IN this *Gam-ut* (as I said before) is contained three *Septenaries* of Letters, which are *G. A. B. C. D. E. F.* These seven Letters are set at the beginning of each *Rule* and *Space*, and are called the seven *Cleaves*; of these seven, four is onely usual, the which are usually placed at the beginning of every *Line* of the *Song* or *Lesson*: The first is called the *F fa ut Cleave* or *Cliff*, which is only proper to the *Basse* or *lowest part*, and is thus signed or mark'd, : The second is the *C sol fa ut*, which is proper to the middle or inner parts; as *Tenor*, *Counter-Tenor*, or *Mean*, and he is thus signed or mark'd . The third is the *G sol re ut Cleave* or *Cliff*, which is only proper to the *Treble*, or highest, and is signed or marked thus .

These Three *Cliffs* are called the three *signed Cliffs*, becaule they are always set at the beginning of every line of a *Song*, or *Lesson*; (for *Cleave* is derived from *Clavis*, which signifies a *Key*.) From this *Cliff*, the places of all the *Notes* in your *Song* or *Lessons* are understood by the proving your *Notes* from it.

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The fourth *Cliffe* is the *B Cliffe*, which is proper to all parts, as being of two natures or properties, that is to say, *Flat* and *Sharp*, and doth onely serve for that purpose for the *Flatting* and *Sharping* of Notes, and therefore he is called *B fa*, *B mi*; the *B fa* signifies *Flat*, the *B mi* *Sharp*: The *B fa* or *B flat*, is know on *Rule* or *Space* by this mark (b) and the *B mi* (which is *Sharp*) by this (♯)

But these two Rules you are to observe of them both: First the *B fa* or *B flat* doth alter both the name and property of the Notes before which it is placed, and are called *Fa*, making them half a tone or sound lower than they were before.

Secondly, the *B mi* or *B sharp* alters the property of the Notes before which he is placed, but not the Name; for he is usually placed either before *Fa* or *Sol*, and they retain their Names still, but their sound is raised halfe a Tone or Sound higher.

Thirdly, Note that these *B Cliffs* are not only set at the beginning of the Lines with the other *Cliff*; but is usually put to several Notes, in the middle of any Song or Lesson, for the *Flatting* and *Sharping* of Notes, as the Harmony of the Musick requires.

CHAP.

CHAP. III.

*A brief Rule for the proving the Notes
in any Song or Lesson.*

First observe with which of the three usual *Cliffs* your Song or Lesson is signed with at the beginning ; if it be with the *G sol re ut* Cleave, then if the Note be above it, whose name and place you would know, you must begin at your Cliffe, and assigne to every *Rule* and *Space* a *Note* or *Key*, according to the Rule of your *Gam-ut*, *Ascending* till you come to that *Rule* or *Space* where the same Note is set: But if the Note be below your *Cliffe*, then you must prove downwards to him, saying your *Gam-ut* backward, assigning to each *Rule* and *Space* an *Note* or *Key*, till you come to his place. So that by knowing in what place of your *Gam-ut* the *Note* or *Key* is set, you will easily know his name, the next Chapter directing you an infallible Rule for it, And that by an easie and Familiar Example.

CHAP. IV.

Containing a plain and easie Rule for the Naming your Notes in any Cliffe.

HAVING observed the foregoing Direction of Proving your Notes, to know their Places, you may easily know their Names also, if you will follow this Rule: First, observe that *Mi* is the principal or master Note, which leads you to know all the other; for having found out him, the other followes upon course; and this *Mi* hath his being in four several Places, but he is but in one of them at a time; his proper place is in *B mi*; but if a *B fa*, which is a *B flat* (as is mentioned in chap. 2.) be put in his place, then he is removed into *E la mi*, which is his second; but if a *B flat* be placed there also, then he is in his third Place, which is *A la mi re*; if a *B flat* come there also, then he is removed in his fourth Place, which is *D la sol re*; so that in which of these he is, the next Notes above him Ascending are *Fa sol la*, *Fa sol la*, twice,

twice, and then you meet with your *Mi* again, for he is found but once in Eight Notes: In like manner, the Notes next below him Descending, are *La sol fa, La sol fa*, and then you have your *Mi* again: For your better understanding of which, I have here inserted the a fore-mentioned old Meetre, whose Rule, is both plain, true, and easy.

No man can sing true at first sight,
Unless he Names his Notes aright;
Which soon is learnt, if that your *Mi*
You know, where ere it be.

If that no flat be set in B.
Then in that place standeth your *Mi*.

Example



Sol la Mi fa Sol la fa Sol.

* B fa B mi

2. But if * B alone be flat,
Then * E is *Mi* be sure of that.

Example



Sol la fa Sol la Mi fa Sol.

3. If

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3. If both be Flat, your B and E,

* A la mi re.

Then * A is Mi here you may see.

Example.



La Mi fa sol la fa sol la.

4. If all be Flat, E, A, and B,

* D la sol re.

Then Mi alone doth stand in * D.

Examp.



La fa sol la Mi fa sol la.

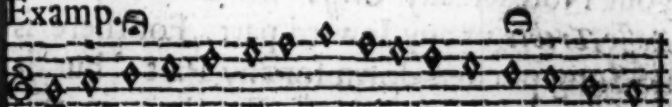
The first three Notes above your Mi,

Are fa sol la here you may see,

The next three under Mi that fall,

Them la sol fa you ought to call.

Examp.



Sol la Mi fa sol la fa sol fa la sol fa Mi la sol fa.

If you'l sing true, without all blame,

You call all Eights by the same name.

Sol

Sol la fa sol

Sol fa la sol.

Example.



Sol la fa sol

Sol fa la sol.

These Rules and Examples being seriously perused by the Learner, will infallibly direct him in the right naming of his *Notes*, which is a very great help to the Singer. For there is nothing makes one sooner mistake his tune in Singing than the misnaming of his *Notes*: Therefore for the more observing the foregoing Rules of Naming your Notes, by finding your *Mi* in his several places, cast your eye on another Example, for the Naming your Notes in any *Cliffe* whatsoever, be it *Basse*, *Treble*, or any Inward part. For there is no Song pricked down for any Part, but it doth imploy some of those Five lines in this following Example; The which several parts are demonstrated by those little Arches on the right side of it.

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fla
and
use
lar
into
the
Beg
nor
Thi

Example.

Mi in B,

Mi in E,

Mi in A;

The musical score consists of three staves, each representing a different 'Mi' position: B, E, and A. Each staff contains a series of notes, some labeled with 'fa', 'sol', 'la', and 'mi'. The notes are written in a stylized, handwritten font. To the right of the staves is a large, circular diagram with several overlapping loops, resembling a knot or a complex geometric shape. The diagram is labeled with the words 'triple', 'mean', 'sharp', and 'flat'.

This Example expresses the Name of the Notes as they be called in the three Removes of your *Mi*. I have seen some Songs with four flats; that is to say, in *B mi*, *E la mi*, *A la mi re*, and *D la sol re*; but this last is very seldome used; and such Songs may be termed Irregular, as to the naming the Notes (being rather intended for Instruments than Voyces) and therefore not fit to be proposed to young Beginners to sing: And because I will omit nothing that may be useful to Practitioners; This following Table is here inserted..

An exact Table of the Names of the Notes in all usual Cliffs, expressed to each Part several.

TREBLE.



ALTUS.



MEAN.



Counter-

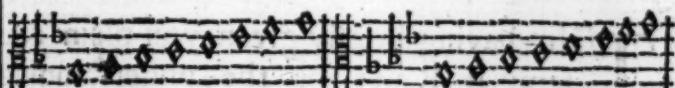
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COUNTER-TENOR.

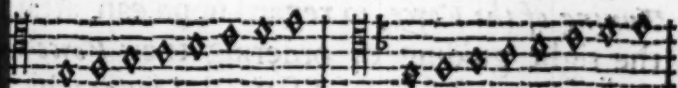


sol la *mi* fa sol la fa sol sol la fa sol la *mi* fa sol

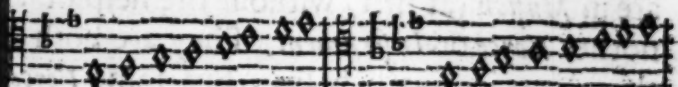


la *mi* fa sol la fa sol la la fa sol la *mi* fa sol la

TENOR.

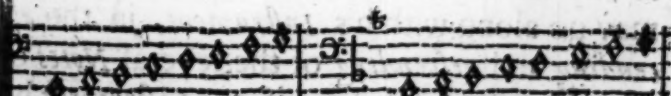


la fa sol la *mi* fa sol la *mi* fa sol la fa sol la *mi*

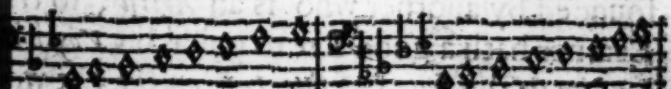


fa sol la *mi* fa sol la fa fa sol la fa sol la *mi* fa

BASS.



sol la *mi* fa sol la fa sol sol la fa sol la *mi* fa sol



la *mi* fa sol la fa sol la la fa sol la *mi* fa sol la

C

CHAP.

CHAP. V.

Of Tuning the *Voyce*.

THUS having briefly given you plain and familiar Rules for the understanding the nature and use of the *Gam-ut*, it will be necessary, before I set down your first plain *Songs*, to insert a word or two concerning the *Tuning of the Voyce*, in regard none can attain the right guiding or ordering their *Voyce* in the raising and falling of several *Sounds* which are in *Musick* (at first) without the help of another *Voyce* or *Instrument*. They are both of them extraordinary helps, but some *Voyces* are best guided by the sound of an *Instrument* and better, if the Learner have skill thereof to express the several sounds, so that his *Voyce* may go along with his *Instrument*, in the ascending and descending of the several *Notes of Sounds*. And (if not,) if an *Instrument* be sounded by another who is an *Artist*, so that the Learner hath a good *Ear* to guide his *Voyce* to a unity to the sound of the *Instrument*, it will with a little practise (by sometimes singing

with
Gru

with, and sometimes without) guide his *Voyce* into a perfect *Harmony* to sing any plain *Songs* with exactness; I mean, by *Tuning his Notes* perfectly, *Ascending* and *Descending*, and also in the *Raising* or *Falling* of a *Third*, a *Fourth*, or *Fifth*, and *Sixth*, &c. At the first guiding the *Voyce* therein it will much help, if you observe this Rule; as for a *Third ascending*, which is from *Sol* to *Mi*, if at your first *Tuning* you sound or raise all three *Notes*, as *Sol La Mi*, then at second *Tuning* leave out the *La* or middle Note, and so you will Tune a *third*, which is from *Sol* to *Mi*. This Rule serves for the raising of *fourths*, or *fifths*, &c. as your third plain *Song* in the next page directs.

1. Observe that in the *Tuning* of your *Voyce* you strive to have it clear.

2. In the expressing of your *Voyce*, or *Tuning* of *Notes*, let the *Sound* come clear from your *throat*, and not through your *teeth* shut together, for that is a great Obstruction to the Clear utterance of the *Voyce*.

Lastly, observe that in *Tuning* your first *Note* of your plain *Song*, you equal it so to the pitch of your *Voyce*, that when you come to your highest *Note*, you may reach it without *Squeaking*, and your lowest *Note* without *Grumbling*.

An Introduction to

*Here followeth the 3 usual Plain Songs for Tuning the
Voyce in the Ascending and Descending of Notes.*

1 Sol la mi fa sol la fa sol sol fa la sol fa mi la sol la sol

2 Sol mi la fa mi sol fa la la fa sol mi fa la mi sol la sol

3 Sol la mi sol mi sol la mi fa sol fa sol la mi fa sol sol sol

Sol la mi fa sol la sol la sol la mi fa sol la fa sol fa

Sol la mi fa sol la fa sol sol sol sol fa la sol la sol

fa la sol sol sol sol fa la sol fa sol fa sol fa la sol fa mi

sol mi sol fa la sol fa mi la sol la sol fa la sol fa mi

la sol sol sol fa sol la sol sol sol fa sol mi sol la sol.

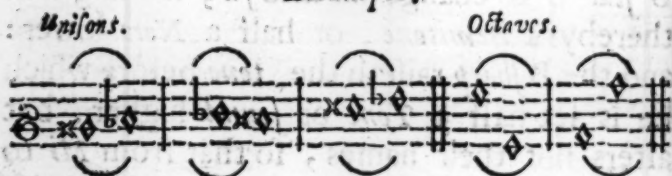
CHAP. VI.

Of Tones or Tunes of Notes.

OBserve that the two *B Cliffs* before mentioned are used in Song for the *Flatting* and *Sharping Notes*. The property of the *B flat* is to change *mi* into *fa*, making him thereby a *Semitone*, or half a *Note* lower: and the *B sharp* raiseth the *tone* before which he is set half a *Tone* or *sound* higher, but alters not their names, so that from *Mi* to *Fa*, and likewise from *La* to *Fa* is but halfe a *Tone*, or an imperfect *Second*, which is called a *Semitone*; between any two other *Notes* is a whole *Tone*, or *sound*, as from *Fa* to *sol*, from *sol* to *La*, from *La* to *Mi*, are whole *Tones*, which is a perfect *Sound*. And this may be easily distinguished, if you try it on the *Frets* of a *Viol* or *Lute*, you shall perceive plainly that there goes two *Frets* to the stopping of a whole *Note*, and but one *Fret* to a half *Note*; so that it is observed that *Mi* and *Fa* do serve for the *flatting* or *sharping* the ordinary *Notes* in the
Scale,

Scale, and they being rightly understood, the other *Notes* are easily applyed to them; for if *G sol re ut* have a sharp set before it, it is the same with *A la mi re flat*, and *B fa B mi flat* is the same with *A la mi re sharp*, and *C fa ut sharp* is *D sol re flat*, &c. as being of one and the same sound, or stopped upon one and the same Fret on the Viol.

Example.



For a Discourse of Cords and Discords, I shall onely name them.

Perfect Cords are these, a *Fifth*, *Eighth*, with their *Compounds* or *Octaves*.

Imperfect Cords are these, a *Third*, a *Sixth*, with their *Compounds*, all other distances reckoned from the *Basse* are *Discords*.

A *Diapason* is a perfect *Eight* and contains 5 whole Tones, and 2 half Tones, that is in all the seven Natural Sounds or Notes besides the Ground what *Flats* or *Sharps* soe're there be,

But

But for a further Discourse, I shall refer you to the Second Part of this *Introduction*, entituled *The Art of Descant*, made and published by Dr. *Tho. Campian*, and now added as a Necessary dependant to this Book, with new Observations thereon by Mr. *Chr. Simpson*. My purpose in this Book being onely to set down the Rules for the *Theorick* part, so far as is necessary to be understood by young Practitioners in *Musick*, either Vocal or Instrumental. I shall therefore proceed to the next Rules for the *Notes*, their *Time* and *Proportions*.

CHAP. VII.

The Notes; their Names, Number, and Proportions.

Example.

Larg. Long. Brief. Sembr. Minum. Crotchet. Quaver. Semiq.

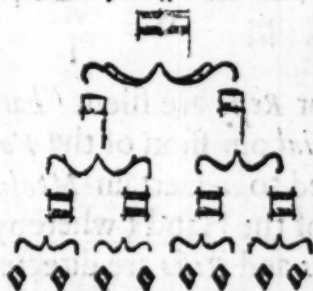


MEasure in this Science is a *Quantity* of the *length* and *shortness* of *Time*, either by *Natural* Sounds pronounced by the *Voyce*,

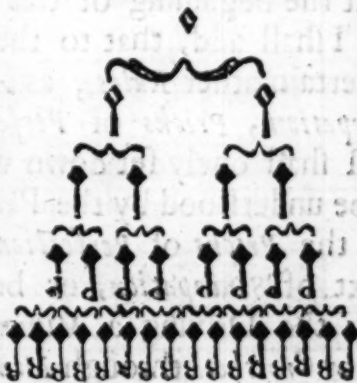
or by *Artificial* upon *Instruments* ; which *Measure* is by a certain Motion of the Hand expressed in a *varietie* of Notes; of the which observe, that Notes in *Musick* have two Names, one for *Tune*, the other for *Time* or Proportion of Notes to a certain *Sound*. The Names of Notes in *Tuning* I have set down in the former Chapter, as being *Foure*, *Sol*, *La*, *Mi*, *Fa*. Those in the Proportion of *Time* are Eight, as *Large*, *Long*, *Brief*, *Semibrief*, *Minum*, *Crotchet*, *Quaver*, *Semiquaver*, as is expressed in the foregoing Example at the beginning of this Chapter. The four first Notes are of *Augmentation* or Increase, the four latter of *Diminution* or Decrease, and are thus proportioned: The *Large* being the first of *Augmentation*, and longest in *Sound*: The *Semibrief* being the last of *Augmentation* is the Shortest, and in *Time* is called the *Master Note*, being of one *Measure* by himself; all the other Notes are reckoned by his value, by *Augmentation* or *Diminution*. The *Large* is 8 *Semibriefs*. The *Long* 4. The *Brief* 2. The *Semibrief* 1. (or, as I may term him) the *Time-Note*. The latter four of *Diminution* or Decrease, are these, the *Minum*, the *Crotchet*, *Quaver*, *Semibrief*: These are
reckoned

reckoned to the *Semibrief* (as the other were by,) for here (according to the ordinary Proportion of *Time*) we account two *Minums* to the *Semibrief*, two *Crotchets* to the *Minum*, two *Quavers* to the *Crotchet*, two *Semiquavers* to the *Quaver* : For example.

Notes of Augmentation.



Notes of Diminution.



CHAP. VIII.

Of the Rests, or Pauses; of Pricks,
and Notes of Sincopation.

Large. Long. Brief. Semibrief. Minum. Crotchet. Quaver.



Pauses or Rests are silent Characters, or an Artificial omission of the *Voyce* or *Sound*, proportioned to a Certain *Measure* of *Time*, by *Motion* of the Hand (whereby the Quantity of Notes and Rests are directed) by an Equal *Measure*, the *Signatures* and *Characters* of which you see placed to each Note in the Example at the beginning of this Chapter.

Further, I shall add, that to these Notes appertain certain other *Rules*, as *Augmentation*, *Sincopation*, *Pricks* of *Perfection* and *Addition*: I shall onely set down what is necessary to be understood by the Practitioner; as first, of the *Pricks* of *Perfection* and *Addition*; next of *Sincopation*, or breaking of the *Time* by the Driving a *Minum* through *Semibriefs*, or *Crotchets* through *Minums*.

First,

First, this *Prick* of *Perfection* or *Addition* is ever placed on the right sight of the Note, thus, H. ◊. ♪. ♪. for the prolonging the sound of that Note it follows to half as much more: For example, the *Prick* which is placed after a *Semibrief* is in proportion a *Minum*, and makes the *Semibrief* which before was but two *Minums* to be three *Minums*, and so the like value to other Notes, the *Prick* being always half so much as the Note it follows. *Example.*

Prick Long. Brief. Semibrief. Minum. Crotchet. Quaver



A further Example of the *Prick Notes*, wherein you see your Measure of the Time barred, according to the *Semibrief*, both by *Prick Semibriefs, Minums* and *Crotchets*.



Second, *Pricks of Perfection* are used for Perfecting of Notes, as is onely used in the *Triple Time*, of which I shal speak more at the latter end of CHAP. 9. Of *Moods and Time*.

Third, *Sincopation* is when the striking of *Time* falls to be in the midst of a *Semibrief* or *Minum*, &c. or as we usually term it *Notes Driven* till the *Time* falls even again: For Example



of the Tying of Notes.



This *Example* shews, that many times in *Songs* or *Lessons*, Two, or Foure, or more *Quavers* and *Semiquavers* are *Tyed together* by a long stroke on the Top of their Tails. And though they be so, they are the same with the other, and are so tyed for the benefit of the sight when many *Quavers* or *Semiquavers* happen together, not altering the *Measure* or *Proportion* of *Time*. CHAP.

C H A P. I X.

Of the Semibrief or Master Note in the Keeping of Time.

O Bserve that by the *Measure* of the *Semibrief* all *Notes* are proportioned, his owne *Measure* is expressed (by a *Natural* Sound of the *Voyce*, or *Artificial* on an *Instrument*) to the Moving of the *Hand* up and down when his *Measure* is whole, in *Notes* of *Augmentation*, the *Sound* is continued, but in *Notes* of *Diminution*, the *Sound* is variously broken into *Minums*, *Crotchets*, and *Quavers*, or the like. Then in the Keeping your *Time* your hand goes up at the one halfe, which is a *Minum*, or his *Proportion*, and down at the other; As when foure *Crotchets* which makes a *Semibrief*, or the like, then two up and two down. This Rule observe, according to the *Measure* of those *Notes* your *Semibrief* is divided into, be it either *Triple*, *Duple* or *Common Time*.

C H A P.

CHAP. X.

Of the Four Moods or Proportions
of the Time, or Measure of Notes.

*The usual Moods may not here be mist,
In them much cunning doth consist.*

There are four *Moods*, the which are divided into four *Tables*, that is to say,

Great.	1. The Perfect of the	}	O
	More.		
Less.	2. The Perfect of the	}	C
	Less.		
Less.	3. The Imperfect of the	}	Φ
	More.		
Less.	4. The Imperfect of the	}	φ
	Less.		

These *Four* have been of use in former times,

times, but of late years the Musick which hath been composed by those of our Nation, either for *Voyce* or *Instrument*, have made use only of the two latter; (that is to say, the *Imperfect of the More*, the *Imperfect of the Less*, one being called the *Triple Time*, the other the *Duple* or *Common Time*, as being sufficient to express much variety of Musick: hower, I will not omit to give you the *Definition* of all Four in their order, and be more large upon the two latter, because of most and onely use to young Practitioners.

1. **T**He *Perfect of the More* is when all go by three, as three *Longs* to a *Large*, three *Briefs* to a *Long*, three *Semibriefs* to a *Brief*, three *Minims* to a *Semibrief*; and his Sign or Mark is thus ○ 3

Example of the two First.

The Perfect of the More ○ 3

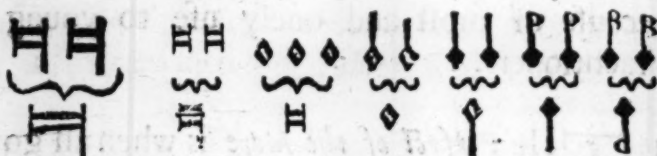


The

2. **T**He *Perfect of the Less*, is when all goes by two, except the *Semibriefs*, as two *Longs* to a *Large*, two *Briefs* to a *Long*, three *Semibriefs* to a *Brief* two *Minums* to a *Semibrief*, &c. and his Sign. or Mark is made thus (|) 3

Example.

The Perfect of the Less (|) 3

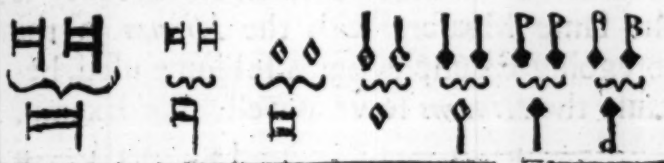


Of the two last or Usual Moods.

3. **T**He *Imperfect of the More*, is when all goes by Two, except the *Minums*, which goes by Three; as, two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, three *Minums* to a *Semibrief*, with a *Prick of Perfection* (else it would not bear the proportion of *three Minums*, which is called a *Time*.) His *Mood* is thus signed c 3, and this is called the *Triple Time*.

Example

Examp. The Perfect of the More c



This *Mood* is much used in *Airy Songs* and *Galliards*, and is usually called *Galliard* or *Triple Time*, and is of two Motions, the one slow, the other more swift,

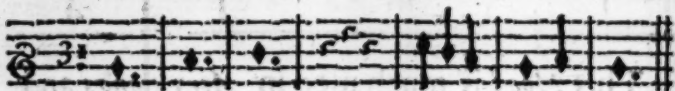
The first, when his *Measure* is by three *Minums* to a *Semibrief* with a *Prick* which is of *Perfection*, is a *Time*, and is usually called *Three to one*. That is three *Minums* to the *Measure* of a *prick Semibrief*. Example



The second *Measure* of this *Triple Time* to another swifter motion, is measured by three *Crotchets* or a *Minum* with a *Prick* of *Perfection*. This swifter *Measure* is appropriated or used in *Light Lessons*, as *Corants*, *Sarabands*, *Figs*, and the like.

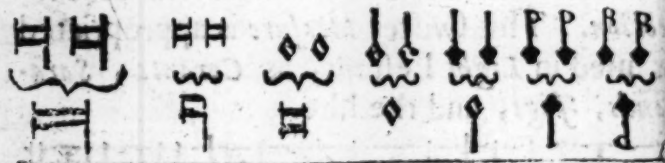


This swifter *Triple time* is many times prick'd in *Black Notes*, which *Black Note* is the same Measure with the *Minum* in the foregoing Example, but is seldome used, because the *Minums* serve as well. For Examp.



4. **T**He fourth or last Mood, which is called the *Imperfect of the Lesse*, is when all goes by two, as two *Longs* to a *Large*, two *Briefs* to a *Long*, two *Semibriefs* to a *Brief*, two *Minums* to a *Semibrief*, two *Crotchets* to a *Minum*, &c and this is called the *Duple* or *Semibrief Time*, (many call it the *Common Time*, because most used) and his *Mood* is thus marked C , and is usual in Songs, Fantasies, Pavans, and Almans, and the like, whose measure is set down in this following Example.

The Perfect of the Lesse C

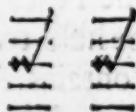


CHAP. XI.

Of the several Adjuncts and Characters used in Musick.

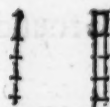
1. **A** *Direct* is usually at the end of a Line, and serves to direct the place of the first Note on the next Line, and are thus made,

A Direct.



2. *Bars* are of two sorts, *Single* and *Double*. The *Single Bars* serve to divide the *Time* according to the Measure of the *Semibrief*. The *Double Bars* are set to divide the several *Strains* or *Stanzaes* of the *Songs* and *Lessons*, and are thus made,

Single. Double.



3. A *Repeat* is thus marked X and is used to signify that such a part of a Song or Lesson must be played or Sung over again from that Note over which it is placed.

4. Of *Tyes* or *Binds*. A *Tye* is of two uses; first, when the *Time* is broken, it is usual to *Tye* two *Minims*, or a *Minum* or a *Crotchet* together, as thus,




D 2

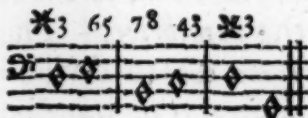
Se

Second sort of *Tyes* is when two Notes are to be Sung to one syllable, or two Notes to be played with once drawing the Bow on *Viol* or *Violin*, as thus,



5. *Hold* is thus  made, and is placed over the Note which the Author intends should be held to a longer Measure then the Note contains. And over the last Note of a Lesson.

6. The *Figures* usually placed over Notes in the *Through-Bass*, which is for the *Organ*, or *Theorbo*, do direct the Performer to strike in other parts to those Notes in his Ground. Examp.



I shall here conclude, and leave these Brief Instructions to thy serious perusal, not doubting but therein your knowledge in the *Theorick* part of Musick will be much furthered. For the *Practick*, that you must Reach to you, by the hand of Industry, and the Guidance of a skilful Master, by whose assistance and the plain Instructions given you in this book, you may attain to be a good proficient in the Skill of Musick in a short time.

First learn by Cliffs, to name your Notes
By Rules and Spaces right,
Then Tune with Time to Ground your skill
For Musick sweet Delight.

CHAP. XII.

*A short Discourse of the Five Moods
used by the Græcians.*

- | | | |
|---------------|-----|-----------------|
| 1. The Dorick | } { | 4. The Phrygian |
| 2. The Lydian | | 5. The Ionick. |
| 3. The Æolick | | |

Mr. Butler in his Learned Treatise, Entitled *The Principles of Musick*, cites one *Cassidous* to have written much of the Various Effects of the Five Grecian Moods, setting forth that they had their several Appellations from the Countries in which they were Invented and Practised.

1. The *Dorick Mood* consisted of *sober slow Tim'd Notes*, (counterpoint) which in Composition of Parts goes Note for Note, be they of two, three, or four parts, as is usual in Church Tunes to the usual Psalms, by Mr. Ravenscroft and others in four Parts, and other pious Canticles in Meeter; and this *Dorick* had his name from *Doria*, a civil part in Greece near Athens.

2. The *Lydian Mood* was used to grave, full, solemn Musick, Descant, or Composition, being of slow-Time, fitted to sacred *Hymns*, as *Anthems*, or Spiritual Songs in *Prose*, sometimes in *Verses* alone, and sometimes in a full *Chorus* of four or five parts. This Mood had its derivation from the famous River in *Lidia* called *Pactolus*, and the winding retrograde *Meander*, representing thereby the admirable varieties of Sounds in Musick, in its passing by the chief Cities of *Philadelphia* and *Sardis*, being the Royal seat of the rich King *Cræsus*.

3. The *Æolick Mood* was that which was of a more Aiery and soft pleasing sound, as your *Madrigals* or *Fa la's* of five & six Parts, which were composed for Viols and Voyces by many of our excellent English Authors, as Mr. *Morley*, *Wilkes*, *Wilbey*, *Ward*, and others, and had his derivation from *Æolia* (a Kingdome of *Æolus*) whence he is faigned to send his rushing winds, the which do resemble this Mood, that is so commixt with Fancy and Aiery sounds.

4. The *Phrygian Mood* was a more warlike and couragious kind of Musick, expressing the Musick of Trumpets and other Instruments

ments used of old, exciting to Arms and Activity, as *Almans*, and the like. This *Mood* had its derivation from *Phrygia* (a Region bordering upon *Lydia* and *Caria*) in which is *Cios* that Martial Town, and the most high Hill *Ida*, famous for the *Trojan War*: and many Historians have written of its rare Effects in warlike preparations. *Suidas* (in *litera T.*) writes of *Timotheus* a skilful Musician, that when *Alexander* the Great was much dejected in his mind, and loath to take up Arms, he with his *Phrygian* Flute expressed such excellent Sounds and varieties of Musick, that the Kings passions were immediately stirred to War, and ran presently and took up Arms. But the Story of *Ericus* the Musician, passes all, who had given forth, that by his Musick he could drive men into what affections he listed; being required by *Bonus* King of *Denmark* to put his skill in practise, he with his *Harp* or *Polycord Lira* expressed such effectual melody and harmony in the variety of changes in several *Keyes*; and in such excellent *Fugg's* and sprightly *Ayres*, that his Auditors began first to be moved with some strange passions, but ending his excellent voluntary with some choice Fancy upon

upon this *Phrygian Mood*, the Kings passions were altered, and excited to that height, that he fell upon his most trusty friends which were near him, and slew some of them with his fist for lack of another weapon; which our Musician perceiving, ended with the sober *Dorick*: The King came to himself, and much lamented what he had done. This is recorded at large by *Crantzins*, lib. 5. *Danie* cap. 3. and by *Saxo Grammaticus* lib. 12. *Hist. Danie* and others.

5. The *Ionick Mood* was for more light and effeminate Musick, as pleasant *Amorous Songs*, *Coranto's*, *Sarabands* and *Figgs*, used for honest mirth and delight at Feasts and other merriments. This *Mood* had its derivation from the *Ionian* of *Ionia*, which lies between *Eolia* and *Caria*, a situation full of all pleasure, whose plenty and idlenesse turned their honest mirth into lasciviousnesse. By this *Mood* was the *Pithagorean Huntsup*, or morning Musick, which wakened and rouzed their dull spirits to study and action. The abuse of this *Mood* is soon reformed by the sober *Dorick*, for what this excites above moderation, the other draws into a true *Decorum*.

And in regard it will be necessary that Beginners in Song be furnished with such Songs and Ayres as are short and easie. I have hereto added a few of such as will be fit for that purpose.

The Skill of Musick.

41

For 2 Voyces Treble and Bass.

I.

Mr. Dowland.



Bassus.



Leep wayward Thoughts, and rest you with
Touch not proud hands, lest you her An-



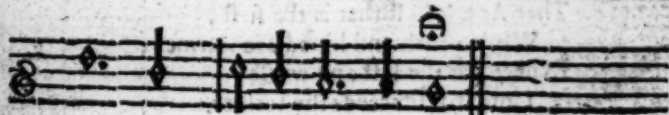
Sleep wayward Thoughts, &c



my Love; Let not my Love be with my Love displeas'd:
ger move, But pine you with the longing long desear'd:



Thus while she sleeps I sorrow for her sake, so sleeps my



Love, and yet my Love doth wake.



For 2 Voc. Treble and Bass.

II.

Mr. William Lawes.



Bassus.

Ather your Rose buds while you may, old



Time is still a flying, and that same Flow'r that



smiles to day, to morrow will be dying.



The glorious Lamp of Heaven; the Sun,
The higher he is getting,
The sooner will his race be run,
And nearer he's to setting.

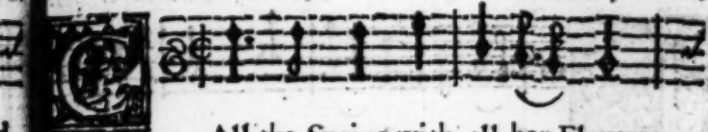
That Age is best that is the first,
While youth and blood are warmer;
Expect not the last and worst,
Time still succeeds the former.

Then be not coy, but use your time,
While you may go marry,
For having once but lost your prime,
You may for ever tarry.

The Skill of Musick.

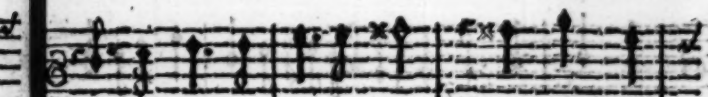
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For 2 Voc. Treble and Bass. VIII. Mr. Henry Lawes.

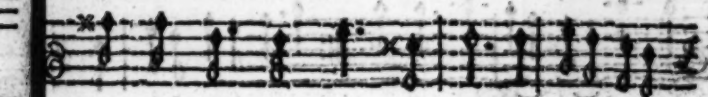
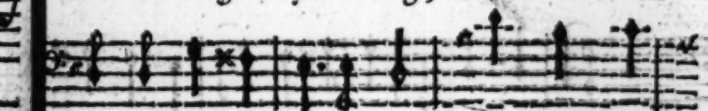


All the Spring with all her Flowers,

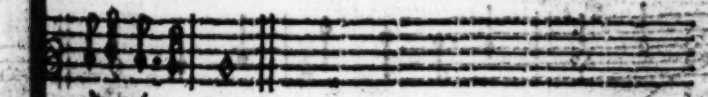
Bassus.



bid the winged Syrens sing; Let Loves keen



Arrows from the Bows be shot, by eve-ry



warbling string.



For 2 Voc. Treble and Bass.

IV.

Mr. Will. Lawes



Ove is lost and gone astray, being

Bassus.

blind hath lost his way. *Venus* cryeth for her Son,out a-las she is undone. *Cupid* for his Mo-

ther wept, weeping thus fate down and slept.

The Skill of Musick.

45

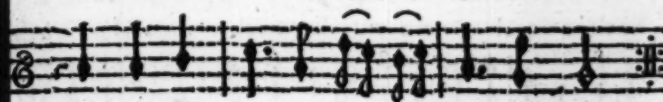
For 2 Voc. Treble and Bass.

V.

Dr. Tho. Campion.



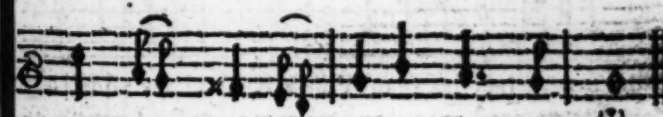
F Love love truth, then women do not love,
Now kind and free of favour if they prove:



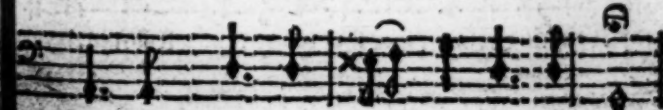
There passions all are but dissembling shews;
There kindness straight a tempest over--throws.



Then as a Sea man the poor Lovers fares, the



Sea drowns him ere he can drown his cares.



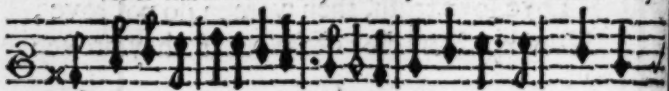
For 2 Voc. Treble and Bass.

VI.

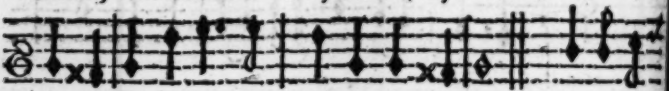
Mr. Tho. Brewer.



Urn *Amarillis* to thy Swain, turn *Amarillis* to thy



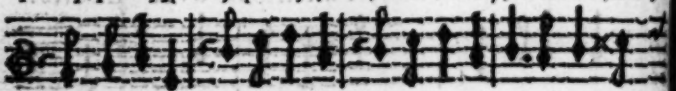
Swain, turn *Amarillis* to thy Swain, thy *Damon* calls thee



back again, thy *Damon* calls thee back again: Here is a



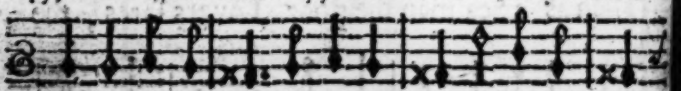
pretty, pretty, pretty, pretty, pretty, Arbour by, where *Apollo*,



where *Apollo*, where *Apollo*, where *Apollo*, cannot cannot



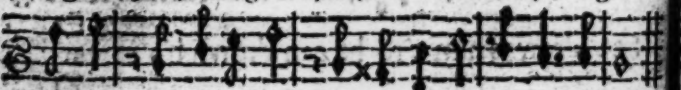
spy, where *Apollo* cannot spy. Here let's sit, and whilst I



play, sing to my Pipe, sing to my Pipe, sing to my Pipe,



sing to my Pipe, sing to my Pipe a Roundelay; sing to



my Pipe, sing to my Pipe, sing to my Pipe a Roundelay.

Pipe, sing to my Pipe a Roundelay.



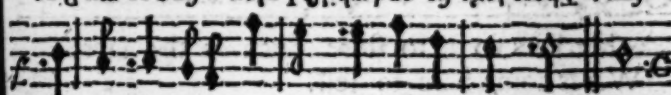
my Pipe a Roundelay; sing to my Pipe, sing to my



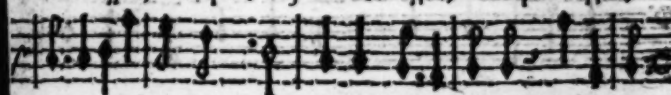
sing to my Pipe, sing to my Pipe, sing to my Pipe, sing to



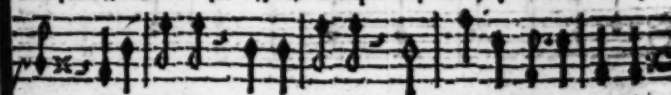
spy: There let's sit, and whilst I play, sing to my Pipe,



Apollo, where Apollo cannot spy: where Apollo cannot



is a pretty Air about by, where Apollo, where Apollo, where



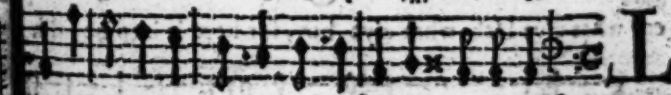
thee back again, thy Damon calls thee back again: Here



Ama-ril-la, turn Amarillis to thy Swain, thy Damon calls



Uin Amarillis to thy Swain, turn Amarillis, turn



For 2 Voyces Treble and Bass

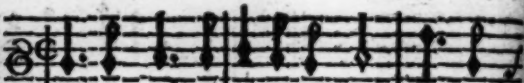
WIL.

Mr. Tho. R. E. W.

for 2. Voz. Treble and Bass.

III.

Dr. John Wilson.



Rom the fair *Lavinian* Shore, I your
Muse not though so far I dwell, and my

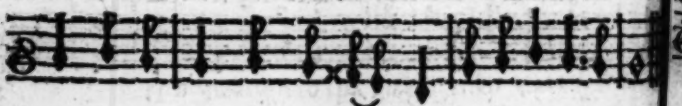
Bassus.



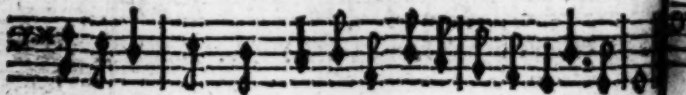
Markets come to store. Such is the sacred
Wares come here to sell.



hunger of Gold; then come to my Pack, while I



try what d'ye lack, what d'ye buy, for here it is to be sold.



The Skill of Musick.

49

For 2 Voc. Treble and Bass.

VIII.

Mr. Will. Webb.



Victorious Beauty! though your Eyes

Bassus.

are able to sub---due an hoast, and therefore

are un---like to boast the ta-king of a lit-tle

prize, do not a single heart despise.

E



Bassus.

Hy presumes thy pride on that that



must so private be ? Scarce that it can good be
Best of all that Nature



call'd though it seems best to thee.
or a Curious Eye can see.



'Tis thy Beauty, foolish Maid,
That like a blossome growes,
Which who views, no more enjoys,
Then on a Fush a Rose;
That by many's handling fade,
And thou art one of Those.

The Skill of Musick.

51

For 2 Voc. Treble and Bass.

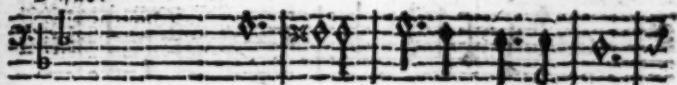
X.

Mr. Henry Lawes.

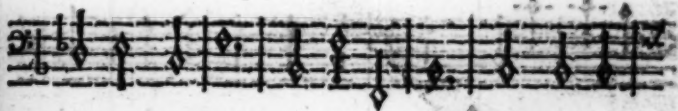


Come *Cloris*, hie we to the Bow'r,

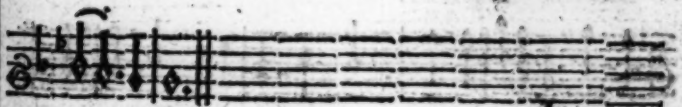
Bass.



to sport us e're the day be done; Such is thy



pow'r, that ev'ry Flow'r will ope to thee as



to the Sun.





Will not trust thy tempting graces, nor
Bassus.



thy deceitful charms, nor pris'ner be to thy im-



braces, or fet-ter'd in thine arms : No *Celia* no,



not all thy art can wound or captivate my heart.



The Skill of Musick.

53

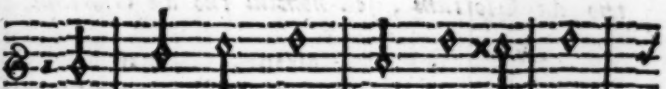
For 2 Voc. Treble and Bass.

Hymne.

Luk. 2. 13.



Thus Angels sung, and thus sing we,



To God on high All Glory be;



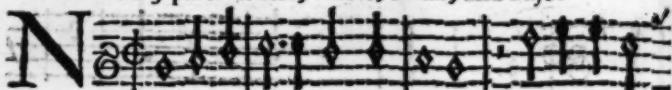
Let him on Earth his Peace bestow,



And unto Men his favour show.



A Canon 3 parts in one, Treble, Mean, and Bass.



On nobis Domine non nobis, sed nomini



tuo da Gloriam, sed nomini tuo da Gloriam.

Mean.

Bass.

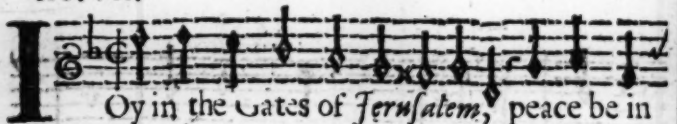
These two direct when the
the other parts are to follow.



Non, &c. Non, &c.

A 6. Voc.

S.



Oy in the Gates of Jerusalem, peace be in



Syon.

Joy, &c.

Courteous Reader,

There is a Book lately published, entituled *Select Ayres*, which will furnish you with many short Ayres of this nature, very fit for all Practitioners. Also, The Book of *Catches* and *Rounds* is newly reprinted with large Additions.

THE
TUNES of the PSALMES
As they are commonly Sung in
PARISH-CHURCHES.

With the *Bass* set under each *Tune*,
By which they may be Play'd and Sung
to the *Organ*, *Virginals*, *Theorbo-Lute*,
or *BASS-VIOL*.

Courteous Reader,

THESE following *Tunes* of the *Psalms* are of much use, not only for young *Practitioners* in Song, but for those *Parish-Clerks* which live in *Countrey Towns* and *Villages*, where there *skill* is as small as their *wages*: But to them of this *City of London*, which are most of them *Skilful* and *Judicious* men (in this matter) it will add little to their knowledge; yet I hope and wish it may to some of their *Congregations*, who I am very sensible have great need of instruction herein.

J. P.

Some few Directions for ordering the Voyce in Setting these following Tunes of the Psalmes.

First, observe how many *Notes* Compass the *Tune* is, next the place of your first *Note*, and how many above and below him, that thereby you may give the *Tune* of your first *Note* so as the rest may be Sung in the Compass of the *Voyce*, without *Squeaking* above, or *grumbling* below. For the better understanding of which take notice of those few *Directions* in the next page.

I. Of the 10 *Short Tunes* used to 4 Lines, whose *Measure* is to Eight Syllables on the first Line, and Six on the next : And may be Sung to any *Psalm* of that *Measure*.

Oxford Tune	}	To Psal. Consolatory.	}	These 7. short Tunes in the Tuning the first Note will bear a chearful high pitch, in regard their whole compass from the lowest Note to the highest is not above 5. or 6. Notes.
Cambridge Tune				
New Tune				
Low Dutch Tune				
York Tune	}	To Ps. of Prayer Confession and Funerals	}	
Windsor Tune				
Cambridge short Tune	}	To Peculiar Psal. as 25. 67. 70. 134.	}	

St. David's Tune } To Psalms of Praise, and
Martyrs Tune } Thanksgiving.
Winchester Tune } These 3. Tunes are 8. Notes compass above the first Note, and therefore must begin low.

II. Of 7 *Long Tunes* following in this Book.

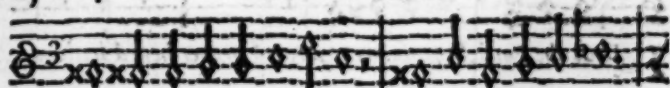
1 Psal. Tune	}	These 3 Tunes begin low, for the Compass is Nine Notes, Eight above the first Note of the Tune.	}	
81 Psal. Tune				
119 Ps. Tune	}	These two Tunes begin your first Note Indifferent high, in regard the Tune Descends 4 Notes lower than it.	}	
51 Psal. Tune				
100 Ps. Tune	}	These two Tunes begin your first Note low, in regard the Tune Ascends 8 Notes above it.	}	
113 Ps. Tune				
144 Ps. Tune	}		}	

Courteous Reader,

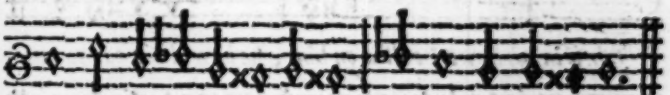
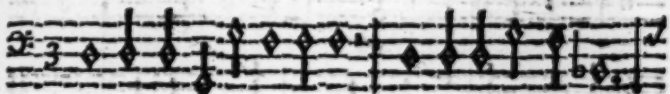
There is many other Tunes in our English Psalm Book, But these being the most usual and vulgarly known, are here inserted; And for such whose Skill or Curiosity desire to See or Hear more, I refer thee to the most Exact Edition of Mr. Ravenscroft's Psalm-Book in 4 parts, Printed in London, 1621.

The ten Short Tunes proper to any Psalm whose Measure is to eight Syllables on the first line and six on the next.

Psal. 4. Oxford Tune.



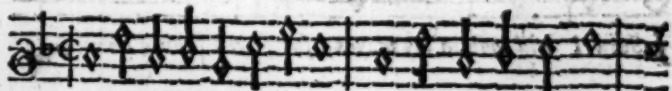
O God that art my righteousness, Lord hear me when I call:



Thou hast set me at liberty, when I was bound and thrall.



Psal. 69. New Tune.



Sing ye with praise unto the Lord, new songs with joy and mirth:



Sing unto him with one accord, all people on the earth.

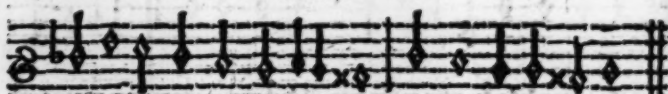


Psal. 116.

Windfor Tune.



I Love the Lord, because my voyce, and prayer heard hath he :



When in my dayes I call'd on him, he bow'd his ear to me.



Psal. 39.

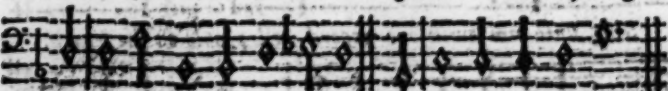
Martyrs Tune.



I Said I will look to my wayes, for fear I should go wrong :

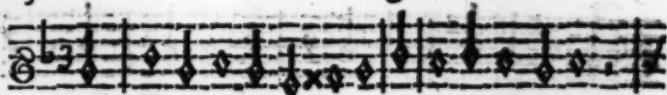


I will take heed all times that I offend not with my tongue.

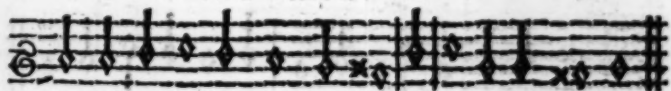
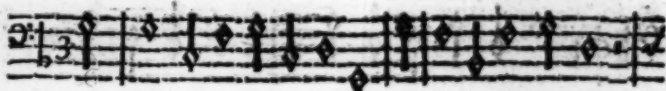


Psal. 12.

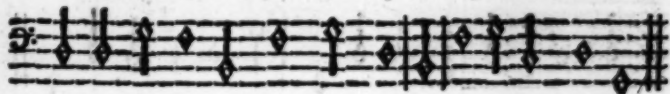
Cambridge Tune.



Help Lord, for good and godly men do perish and decay :



And faith and truth from worldly men is parted clean away.



Cambridge short Tune. *Psf. 25. 50. 67. 70. 134.*



I Lift mine heart to thee , my God and guide most just :



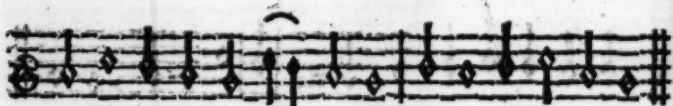
Now suffer me to take no shame , for in thee do I trust.



Psal. 23. Low Dutch Tune.



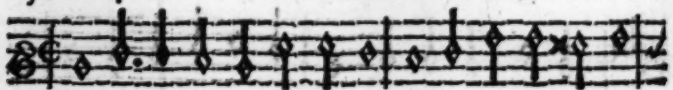
The Lord is only my support, and he that doth me feed :



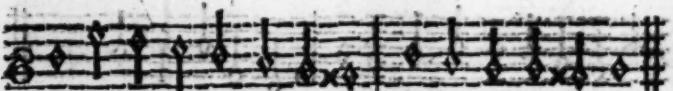
How can I then lack anything whereof I stand in need ?



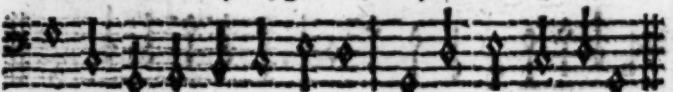
Psal. 84. Winchester Tune.



How pleasant is thy dwelling place, O Lord of hosts to me !

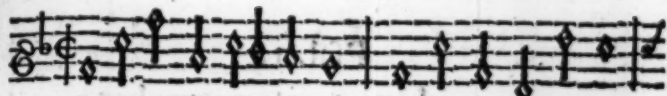


The Tabernacles of thy grace, how pleasant Lord they be !

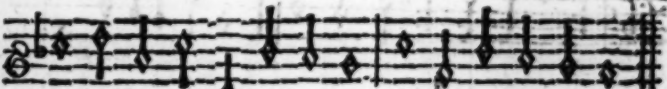


Psal. 95.

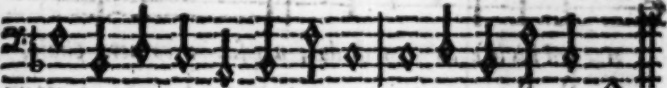
St. David's Tune.



O Come let us lift up our voyce, and sing unto the Lord:



In him our rock of health rejoyce, let us with one accord

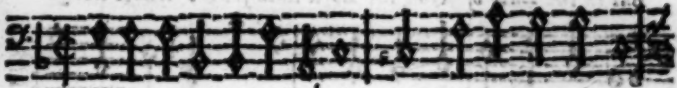


Psal. 73.

York Tune.



The Lord is both my health and light, shall man make me dismayd?



Sith God doth give me strength & might, why should I be afraid?

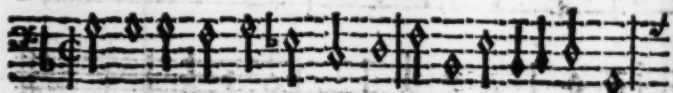


*Long Tunes which may be sung to any PSALM,
whose Measure is 8 Syllables in the first line,
and six in the next.*

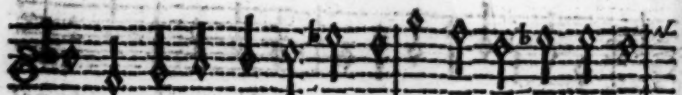
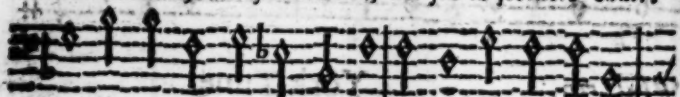
Psal. 1.



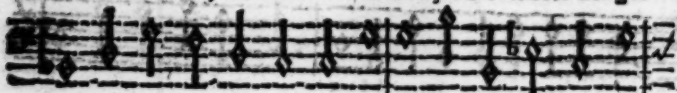
The man is blest that hath not bent to wicked read his ear



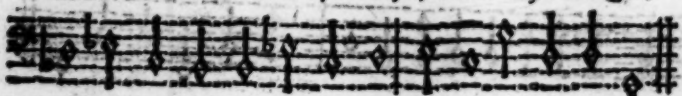
Nor led his life as sinners do, nor sat in scorners Chair.



But in the Law of God the Lord doth set his whole delight



And in that law doth exercise himself both day and night.



Psal. 51.



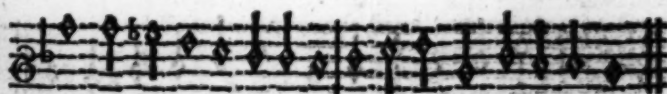
O Lord consider my distresse, and now with speed some pity take!



My sins deface, my faults redress, good L for thy great mercy sake.



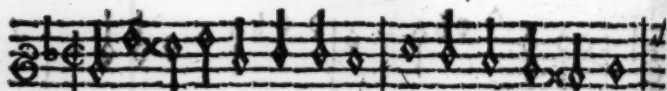
Wash me O Lord, and make me clean, from this unjust & sinful act



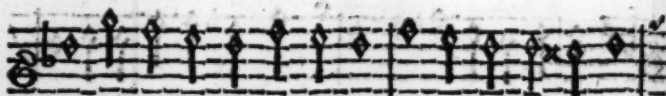
And purifie yet once again my heinous crime and bloody fact.



Psalm 119.



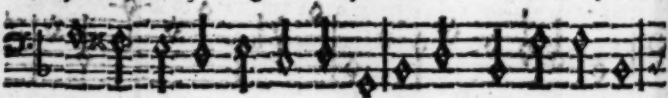
Blessed are they that perfect are, and pure in mind and heart,



whose lives and conversations from Gods Laws never part.



Blessed are they that give themselves his Statutes to observe,



Seeking the Lord with all their hearts, & never from him swerve.



Psal. 81.



Be light and glad in God rejoyce, which is our strength and stay:



Be joyful, and lift up your voyce, to Jacobs God I say.



Prepare your Instruments most meet, some joyful Psalm to sing:



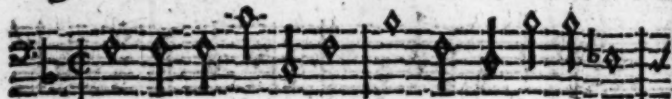
Strike up with Harp and Lute so sweet, on every pleasant string



Psal. 148.



Glorie laud unto the Lord, from heaven that is so high;



Praise him in deed and word above the starry skie,



And also ye, his Angels all, armies royall, praise him with glorie.



Tunes of Psalms.

67

Psalm. 100.



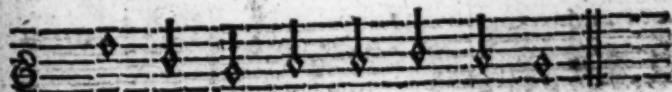
ALL people that on earth do dwell,



Sing to the Lord with cheer-full voyce :



Him serve with fear, his praise forth tell,



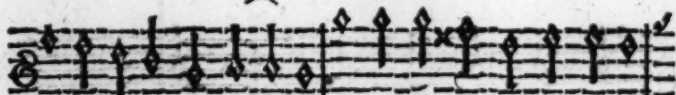
Come ye before him and rejoyce.



Psal. 113.



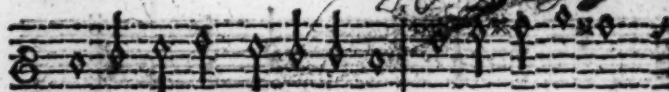
*Ye children which do serv the L.praise his name with one accord
Who from the rising of the Sun, Till it return where it begun,*



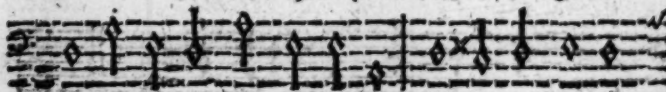
*Yea blessed be always his name.The Lord all people doth surmount
Is to be praised with great fame.*



as for his glory we may count, above the heavens high to be.



with God the Lord who may compare, whose dwellings in the





heavens are, of such great power and force is be.



Ten Commandment Tune.

Psal. 125. Second Metre.



Those that do put their confidence upon the Lord our God only



and fly to him for their defence in all their need and misery.



FINIS.



*A Brief Introduction to the playing on
the Viol de Gambo.*

THe *Viol de Gambo* or *Consort Viol*, is usually so called, because the *Musick* thereon is play'd from the Rules of the *Gam-ut*, and not as the *Lyra Viol*, by Letters or *Tableture*. Of this *Viol de Gambo* there are three several sizes, one larger than the other, according to the three parts of *Musick* set forth in the *Gam-ut*, viz. *Treble Viol*, *Tenor Viol*, and *Basse Viol*. The *Treble Viol* plays the highest part, and his Lessons are prick'd by the *G sol re ut* Cliff G . The *Tenor Viol*, or Middle part, his Lessons are by the *C sol fa ut* Cliff F . And the *Basse Viol* which is the largest, his Lessons are by the *F fa ut* Cliff E . These three *Violls* agree in one manner of *Tuning*. Wherefore I shall first give you the Directions for *Tuning* the *Basse Viol*, which is usually strung with six strings, (as you may observe on the Figure expressed in the fore-going page.) which six strings are known by six several names. The first, which is the smallest, is called the *Treble*; the *Second*, the *small Mean*; the *Third*, the *great Mean*; the *Fourth*, the *Counter Tenor*; the *Fifth*, the *Tenor* or *Gam-ut* string; the *Sixth*, the *Bass*. But if you

will name them after they are *Tuned*, according to the Rule of the *Gam-ut*, the *Treble-String* is *D la sol re*, the *Small Mean*, *A la mi re*, the *Great Mean*, *E la mi*, the *Counter-Tenor*, *C fa ut*, the *Tenor* or fifth string is *Gam-ut*, the *Sixth* or *Bass* is double *D sol re*. Belonging to these *six strings* there are *Seven Frets* or *Steps* on the neck of your *Viol*, which are for stopping the various *Sounds*, according to the several *Notes* of the *Gam-ut*, both *Flats* and *Sharps*: For the more plain understanding of which, I have drawn an exact *Table* at the end of this Chapter, beginning with the lowest *Note* on your *sixth string*, and so ascending to the highest on the first or *Treble-string*: Your perfect understanding of that *Table* will much further you in the *Knowledge* of *Tuning* your *Viol*: For the which I will give you two *Rules*, one by *Tableture*; The other by the *Gam-ut* Rule: The first by *Letters* being the easier way for a beginner, whose *Ear* I conceive at first is not well acquainted with the several distances of *Sounds* that the *strings* are *Tuned* in, shall by this way use only one *Sounding*, viz. an *Unison*, which is to make two *strings* (one of them being stopt, the other not)

to

to agree in one and the same Sound: The Letters are eight, *A, B, C, D, E, F, G, H.* Seven of these are assigned to the *seven Frets* (as you may observe in the foregoing Figure of the *Viol.*) *A* is for the string open, so *B* is the *first Fret*, *C* the *second*, *D* the *third*, *E* the *fourth*, *F* *fifth*, *G* *sixth*, *H* *seventh*. Therefore to begin to *Tune*, raise your *Treble* or smallest string as high as conveniently it will bear without breaking. Then stop only your second or *small Mean* in *F*, and tune, it till it agree with your *Treble* open; that done, stop your *Third* in *F*, and make it agree with the *Second* open; Then stop your *Fourth* in *E*, and make it agree with your *Third* open; then stop your *Fifth* in *F*, and make it agree with your *Fourth* open; last, stop your *Sixth* or lowest string in *F*, and make it agree to your *Fifth* open. This being exactly done, you will find your *Viol* in *Tune*, according to the *Gam-ut*.

The other way of *Tuning* is by the Rule of the *Gam-ut*, or by distances of Sounds, thus: The *Treble* being raised as high as it will conveniently bear without breaking, is called *D la sol re*, then *Tune* your second four Notes lower, and it is *A la mi re*, the *Third*
four

four Notes lower then it is *E la mi*, the Fourth three Notes or a flat Third lower then it will be *C fa ut*, the Fifth four Notes lower then it will be *Gam ut*; your Sixth four Notes lower, then your Fifth will be double *D sol re*. Having according to the Directions perfectly Tuned your Viol, you may then proceed to the use of this Table of the *Gam ut*, for the knowing the places of your Notes, both Flat and Sharp, on the several Stops of your Viol.

An Exact Table, directing the Places of the Notes to every Stop on the Bass Viol, according to the *Gam ut*; beginning at the Lowest Note of the Bass on the Sixth String, and ascending to the Highest on the Treble.

6 String.

Double *D sol re* Double *E la mi* DD *E la mi* DD *F fa ut* DD *F fa ut*
 Flat. Proper. Sharp.
 Sixth string. Sixth string. Sixth string. Sixth string Sixth string.
 open. first fret. second fret. third fret. fourth fret.

5 String.

Gam ut *Gam ut sharp* *A re* *B mi flat* *B mi proper*
 Fifth string Fifth string Fifth string Fifth string Fifth string.
 open first fret second fret third fret fourth fret.

4 String.

C fa ut. C fa ut, sharp. D sol re. E la mi, flat.

Fourth string open fourth string first fret fourth string second fret fourth string third fret.

3 String.

E la mi F fa ut F fa ut, sharp G sol re ut. G sol re ut, sharp.

Third string open third string first fret third string second fret third string third fret third string fourth fret.

2 String.

A la mi re B fa b mi, flat. B fa b mi, proper. C sol fa ut. C sol fa ut, sharp.

Second string open second string first fret second string second fret second string third fret second string fourth fret.

1 String.

D la sol re E la mi, flat E la mi F fa ut F fa ut, sharp G sol re.

first string open first string first fret first string second fret first string third fret first string fourth fret first string fifth fret.

In the foregoing *Table* observe, that the *Sharp* before a *Note* makes it stopt a *Fret* lower, and a *Flat* before a *Note* a *Fret* higher, for two *Frets* go to one whole or perfect *Note*, as this *Table* doth direct: Sometimes you may see a *Sharp* before *D sol re*, then he is stopt a *Fret* lower, which is the place of *E la mi flat*, so if a *Flat* be to *A la mi re*, it is a *Fret* higher, which is *G sol re ut Sharp*. The like of other *Flat* or *Sharp Notes*.

Also note that if a *B Flat* or *B Sharp* be set upon a *Rule* or *Space* at the beginning of any *Line* with the *Cliffe*, that *Flat* or *Sharp* makes all the *Notes* which are in the same *Rules* or *Spaces* to be *Flat* or *Sharp* through the whole *Lesson*.

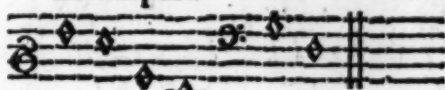
Those former *Directions* for the *Bass Viol* do also serve the *Treble Viol*, which is Strung and Tuned in the same manner, onely eight *Notes* higher, *G sol re ut* on the *Treble* is the Eight above *G sol re ut* on the *Bass*, being stopped on the same *Fret* that it is on the *Basse*, and so other *Notes* accordingly.

The *Tenor Viol* is an excellent *Inward part*, and much used in *Consort*, especially in *Fantasies* and *Ayres*, of 3, 4, 5, and 6 parts. The *Tuning* of it is the same as the *Basse* and
Treble

Treble for the distance of sound betwixt each string, but being an Inward part betwixt both; his *Tuning* is 4 Notes higher than the *Basse*, and 5 Notes lower than the *Treble*, his first or *Treble* string is Tuned to *G sol re ut* on the third string of the *Treble Viol*, his second 4 Notes lower which is *D la sol re*, the third 4 Notes lower is *A la mi re*, the fourth 3 Notes (or a flat third) *F fa ut*, the fifth 4 Notes lower than it is *C fa ut*, the sixth 4 Notes lower than the fifth is *G am ut*, which is answerable to the *G am ut* on the *Basse Viol*. For the more cleer understanding of these *Tuning* several, viz. the *Bass*, *Tenor* and *Treble*, observe these three Examples of them, according as their six strings are tuned by the several Distances of Notes in the *G am ut*.

Example.

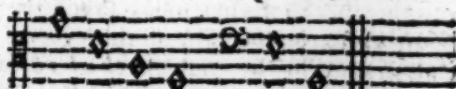
The Treble-
Viol Tuning



1 2 3 4 5 6 String.

Note, the Fifth string on the *Treble Viol* is the same to *G sol re ut* on the Third of the *Bass Viol*.

The Tenor-
Viol Tuning



1 2 3 4 5 6 String.


Note, the Fifth string of the *Tenor Viol* is tuned to *C fa ut* or fourth string of the *Bass Viol*.

The Basse-
Viol Tuning

I 2 3 4 5 6 String.

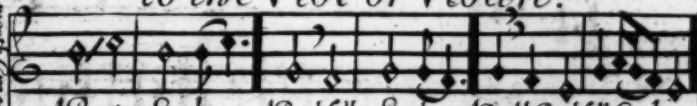
This *Sixth* string on the *Bass* is sometime tuned a Note lower, to double *C fa ut*, the Compass of some Lessons requiring it.

Having here given you these plain Directions for the Tuning your *Viol*, and an exact Table wherein you may find your several Notes on the *Viol*, both Flat and Sharp; I should have proceeded to other Directions, as, for the Holding the *Viol* and *Bow*, the Fingering and Motions of the Hand; but my pains herein may be spared, it being already done and lately published by a more Able and Knowing Master on this Instrument, viz. Mr. *Chr. Simpson*, in his excellent Book, entitled, *The Division Violist: or, An Introduction to the Playing Ex tempore upon a Ground.*

However, I am unwilling to omit any thing that may be a furtherance to the ingenious Practitioner, having found extant an Excellent Table of the several *Graces* used on the *Viol*, framed by the Eminent *Charles Colman*. Dr. in Musick, First, you have his Mark over the Note Plain; next the Gracing of the Note is explained by Notes. The long Strokes thus  which are over 3 or 4 Notes, is that those Notes in the Playing of those *Graces*, are to be done with one Motion of the Bow.

A Table of Graces proper to the Viol or Violin.

Smooth Graces.



A Beat Explan: A Backfall Explan: A Double Backfall Explan:



Elevation Explan: A Springer Explan: A Cadent Explan:

Shaked Graces.



A Backfall shaked Explan: A Close Shake Explan: A Shaked Beat.



Explan: Elevation Explan: Cadent

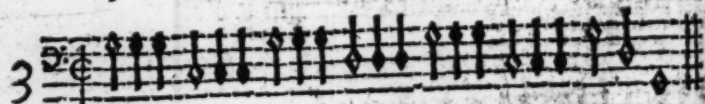


Explan: Double Relish Explan:



or thus Explan:

Short Lessons to begin on the BASS-VIOL.



A Ground.



5

A Ground.

6

7

G

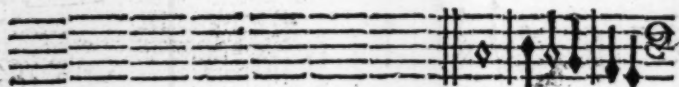
a. 2. Parts.

Bassus.

Alph. Ferabasco.



Almane.



Alph. Ferabasco.

Trebble.

a. 2. Parts.

Instructions for the Treble Violin.



THE *Treble Violin* is a cheerful and sprightly Instrument, and much practised of late, some by *Book* and some *without*; which of these two is the best way, may easily be resolved: First, to learn to play by *rote* or *ear* without *Book*, is the way never to play more than what he can gain by seeing and hearing another Play, which may soon be forgot; But on the Contrary, he which learns and practises by *Book*, according to the *Rules* of *Musick*, fails not, after he comes to be perfect in those *Rules*, which guide him to play more than ever he was taught or heard, and also to play his part in *Consort*; the which the other will never be capable of, unlesse he hath this *sure guide*.

These Rules of Musick are in a plain Method set down in the first six Chapters of this Book ; The which being perfectly understood, viz. the Nature of the Scale or Gam-ut, which directs the places of all Notes, flat and sharp : By which are prick'd all Lessons and Tunes on the five lines, the Distinguishing of the several parts by their Cliffs, as the Treble, Tenor, and Basse ; Lastly, the Names of the Notes, their quantities, proportions, and Rests, according to the Rule of Keeping Time, &c.

There then remains two things to be Instructed in, how the *Violin* is *Strung* and *Tuned* ; secondly to give you Directions for the stopping the several *Notes* both *flat* and *sharp* in their right places : Then first observe, that this cannot be expressed in words, unless on the *Neck* or *finger-board* of the *Violin*, there be set five or six *frets*, as is on a *Viola* ; This, though it be not usual, yet it is the best and easiest way for a Beginner, for by it he has a certain rule to direct him to stop all his *Notes* in exact *Tune*, which those that do learn without, seldome attain so good an ear to stop all *Notes* in perfect *Tune*.

Therefore for the better understanding
of

of these following Examples, I shall assign to those six *Frets* on the *finger-board* of your *Violin*, six Letters of the Alphabet in their order, beginning, the First *Fret* or *stop* is *B*. The Second *C*. The Third *D*. Fourth *E*. Fifth *F*. The Sixth *G*. *A* is not assigned to any *Stop*, but is the String open.

1 Treble-----	b	c	d	e	f	g
2 Small Mean----	b	c	d	e	f	g
3 Great Mean----	b	c	d	e	f	g
4 Basse-----	b	c	d	e	f	g
	1	2	3	4	5	

In this Example you see the six *Frets* or *Stops*, the Letter assigned to them, and also the Names of the four *Strings*. These Letters in the next Example do direct the places of the *Notes*, *flat* and *sharp*; The *Notes* being placed under the Letters, according to their several *Stops* upon each *String* distinctly, beginning at the lowest *Note* on the *Bass* and *Ascending* to the Highest on the *Treble*, according to the *Scale* of the *Gam-ut*.

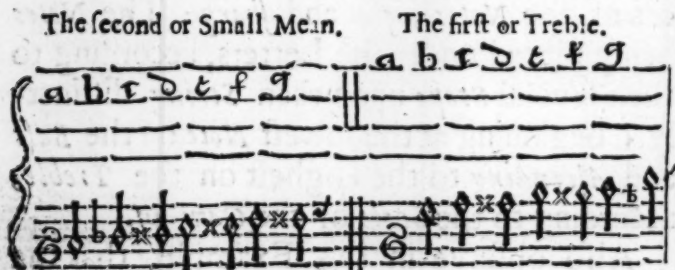
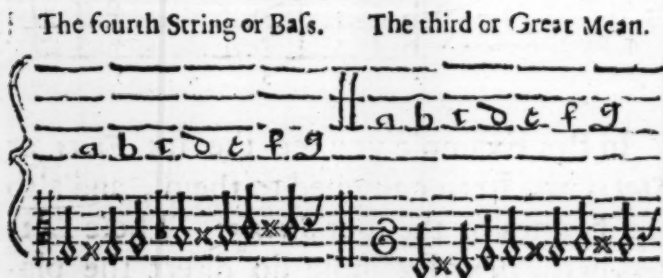
Also observe in this Example, that the *Tuning* the *Violin* is done by *Fifts*, that is, five *Notes* distance betwixt each *String*; for, according to the *Scale* or *Gam-ut*, the *Basse* or *Fourth String* is *G sol re ut*. The *Third* or

G 3

Great

Great *Mean*, is *D la sol re*. The *Second* or *Small Mean* is *A la mi re*. The *First* or *Treble* is *E la*: As you may see the *First Note* of each *string* marked *a*, in this Example.

The Scale of Musick upon the 4. Strings of the Violin, expressed by Letters and by Notes.



In this Example observe, that from one *Fret* to the next is but half a *Tone* or *Sound*, two *Frets* go to one whole perfect *Sound* or *Note*.

Another Example of the *Notes*, as they Ascend on the *Four Strings*, beginning at the *Basse* or lowest.

* * *

4 String. 3 String. 2 String. 1 String.

G sol re ut D la so! re A la mire E la.

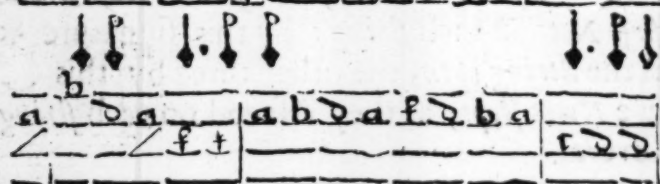
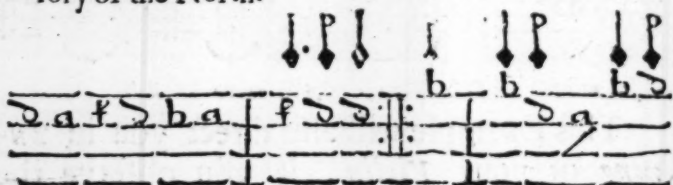
This Example will also direct you in *Tuning* of your *Violin*, if you observe the *first Note* on each *string*: by this signature * is the *String open*, the other three by this \smile are *Notes stopt*, as they Ascend on each *string* several.

These few *Rules* (and the help of an able *Master* to Instruct thee in the *true Fingering*, and the several *Graces* and *Flourishes* that are Necessary to be learnt by such as desire to be exquisite herein) will in a short time make thee an able *proficient*.

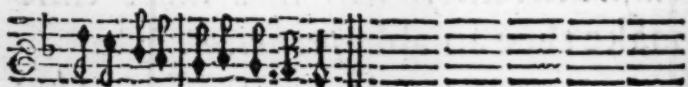
*Short Tunes to begin on the Treble-
Violin, both by Tableture, and by
Notes.*



Glory of the North.

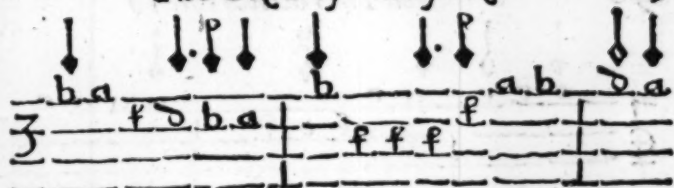


Glory of the North.

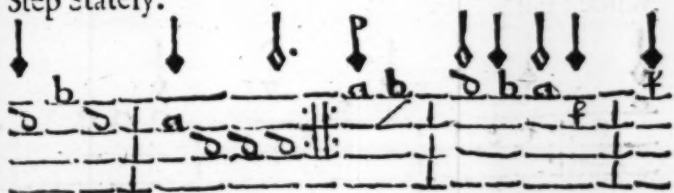


The Skill of Musick.

89



Step 5 State.



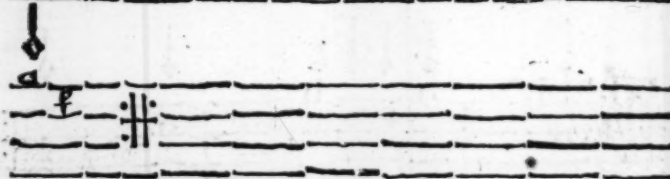
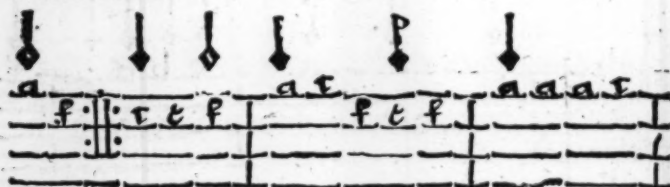
Step Stately.



An Introduction to



Maiden Fair.



Maiden Fair.



As for more *Lessons* or *Tunes* for Beginners on this *Treble-Vi-
olin*, I have omitted in this Book, only these 3 as a taste; such
as desire more, I refer them to two Books (lately printed) viz.
The Dancing Master, in which Book you have 120 *Tunes* of
Country Dances: Also other *Tunes* and *French Corants*, for the
Violin, to play alone. The other Book is of 2 *Parts*, *Treble* and
Bass, *Consort-way*, entituled *Court-Ayres*, containing 245 *Pa-
vans*, *Almans*, *Ayres*, *Corants*, and *Sarabands*, composed by the
most Eminent Masters of this Nation.

FINIS.

The Art of
SETTING or COMPOSING
OF
MUSICK in PARTS.

By a most familiar and easie Rule:
In Three several Treatises.

- I. *Of making four parts in Counterpoint.*
- II. *A necessary Discourse of the several Keyes,
and their proper Closes.*
- III. *The allowed passages of all Concords, perfect
and imperfect.*

By Dr. THO. CAMPION.

The second Edition with Annotations thereon, by
Mr. CHRISTOPHER SIMPSON.



London, Printed for J. Playford and are sold at his
Shop in the Inner Temple. 1661.

TO the READER.

THis Little Book of Dr. Thomas Campions, which (for the Excellency and Compendious Method it bears in the Rules of Descant, or Composing Musick into Parts) hath found so General acceptance , that two Impressions of It have been bought up already ; which doth encourage me once more to publish it to the World , and that with Additional Annotations thereon, by that Excellent and profound Master of Musick, Mr. Christopher Simpson. Those who desire to know more concerning Counterpoint , and the Rudiments of Composing Musick of 2, 3, 4. or more Parts, and the use of Discords , I refer them to the First Part of the said Mr. Christ. Simpson's Book lately published, Entituled, The Division-Violist; which Book may justly be counted the Master-piece of this Age, for the Excellent Rarities of Musick set forth therein. Vale.


J. F.

Of Counterpoint. *



THE parts of Musick are in all but Four, howsoever some skilful Musicians have composed Songs of twenty, thirty, and forty parts: for be the parts never so many, they are but one of these four in nature. The names of those four parts are these: The *Bass*, which is the lowest part and foundation of the whole Song: The *Tenor*, placed next above the *Bass*; Next above the *Tenor* the *Mean*, or *Counter Tenor*; and in the highest place, the *Treble*. These four parts by the Learned are said to resemble the four Elements, the *Bass* expresseth the true nature of the Earth, who being the gravest and lowest of all the Elements, is as a foundation to the rest. The *Tenor* is likened to the Water, the *Mean* to the Ayre, and the *Treble* to the Fire. Moreover, by how much the Water is more light than the Earth, by so much the Air is lighter than the Water, and
Fire

Fire then Ayre: They have also in their native property every one place above the other; the lighter uppermost, the weightiest in the bottome. Having now demonstrated that there are in all but four parts, and that the *Bass* is the foundation of the other three, I assume that the true sight and judgement of the upper three must proceed from the lowest, which is the *Bass*; and also I conclude that every part in nature doth affect his proper and natural place, as the Elements do.

* Counterpoint, in Latin *Contra punctum*, was the old manner of Composing parts together, by setting Points or Pricks one against another (as Minims and Semibreves are set in this following Treatise,) the measure of which Points or Pricks were sung according to the quantity of the Words or Syllables to which they were applyed. (For these Figures  were not as yet invented.) And, because in Plain-song Musick we set Note against Note, as they did point against point, thence it is that this kind of Musick doth still retain the name of Counterpoint.

True it is, that the ancient Musicians, who intended their Musick only for the Church, took their sight from the *Tenor*, which was rather done out of necessity than any respect to the true nature of Musick, for it was usual with them to have a *Tenor* as a Theam, to which they were compelled to adapt their other parts: but I will plainly convince by de-

demonstration that contrary to some opinions, the *Bass* contains in it both the Ayre and true judgement of the Key, expressing how any man at the first sight may view in it all the other parts in their original essence.

In respect of the variety in Musick which is attained to by farther proceeding in the Art, as when Notes are shifted out of their native places, the *Bass* above the *Tenor*, or the *Tenor* above the *Mean*, and the *Mean* above the *Treble*, this kind of *Counterpoint*, which I promise, may appear simple and only fit for young beginners, (as indeed chiefly it is) yet the right speculation may give much satisfaction, even to the most skilful, laying open unto them, how manifest and certain are the first grounds of *Counterpoint*.

First, it is in this case requisite that a formal *Bass*, or at least part thereof be framed, the Notes rising and falling according to the nature of that part, not so much by degrees, as by leaps of a third, fourth, or fifth, or eighth, a sixth being seldome, a seventh never used, and neither of both without the discretion of a skilful Composer. Next we must consider whether the *Bass* doth rise or fall, for in that consists the mystery: That
rising

rising or that falling doth never exceed a fourth, (a) for a fourth above, is the same that a fifth is underneath, and a fourth underneath is as a fifth above; for Example, if a *Bass* should rise thus :

1 2 3

(a) If the *Bass* do rise more then a fourth, it must be called falling: and likewise, if it fall any distance more then a fourth, that falling must be called rising.



The first rising is said to be by degrees, because there is no Note between the two Notes, the second rising is by leaps, for *G* skips over *A* to *B*. and so leaps into a third, the third example also leaps two Notes into a fourth. Now for this fourth, if the *Bass* had descended from *G*. above to *C*. underneath, that descending fifth in sight and use had been all one with the fourth, as here you may discern, for they both begin and end in the same Keys: thus,

G C

(b) If your *Bass* should fall a seventh, it is but the same as if it did rise a second, or a sixth falling is but the same of a third rising: and so on the contrary, if the *Bass* do rise a seventh or sixth, it is the same as though it did fall a second or third.




G C

This rule likewise holds, if the Notes descend a second, (b) third, or fourth; for the fifth

fifth ascending is all one with the fourth descending. Example of the first Notes.

1 2 3 The third two Notes which make the distance of a fourth, are all one with this fifth following.



But let us make our approach yet nearer: if the *Base* shall ascend either a second, third, or fourth, that part which stands in the third or tenth above the *Base*, shall fall into an eighth, that which is a fifth shall pass into a third, and that which is an eighth shall remove into a fifth.

G D



G D

But that all this may appear more plain and easie, I have drawn it all into these 6 figures.

8	3	5
3	5	8

Though you find here onely mentioned and figured a third, fifth, and eighth, yet not onely these single Concords are meant, but by them also their (a) Compounds, as a tenth, a twelfth, a fifteenth, and so upwards; and also the unison as well as the eighth.

(a) By their Compounds is meant their Octaves, as a third and its eights, a fifth and its eights &c.

This being granted, I will give you Example of those figures prefixed: When the

H

Base

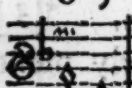
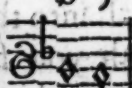

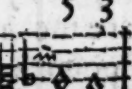
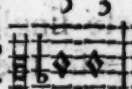

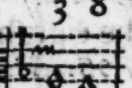
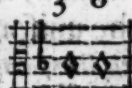

Bass riseth, beginning from the lowest figure, and rising to the upper; as if the *Bass* should rise a second, in this manner.




Then if you will begin with your third, you must set your *Note* in *A la mi re*, which is a third to *F fa ut*, and so look upward, and that cord which you see next above it use, and that is an eight in *G sol re ut*.

After that, if you will take a fifth to the first *Note*, you must look upward and take the third you find there for the second *Note*. Lastly, if you take an eighth for the first *Note*, you must take for the second *Note* the cord above it, which is the fifth.

Example of all the three parts added to the Bass.

	8 5		8 5	8 5
<i>Treble.</i>		What parts		
		arise out of		
	5 3	the rising of	5 3	5 3
<i>Mean.</i>		the second;		
		the same an-		
	3 8	swer in the	3 8	3 8
<i>Tenor.</i>		rising of the		
		3 & 4 thus:		

Bass. 

This riseth a third. This riseth a fourth.



Albeit any man by the rising of parts, might of himself conceive the same reason in the falling of them, yet that nothing may be thought obscure, I will also illustrate the descending Notes by example.

If the *Bass* descends or falls, a second, third, or fourth, or riseth a fifth (which is all one as if it had fallen a fourth, as hath been shewed before) then look upon the six figures, where in the first place you shall find the eighth which descends into the third, in the second place the third descending into the fifth, and in the third and last place the fifth which hath under it an eighth.

8 3 8 3 8 3

Treble.

5 8 5 8 5 8

Mean.

3 5 3 5 3 5

Tenor.

5 8 5 8 5 8

Bass.

Thus much for the rising and falling of the *Bass* in several: Now I will give you a brief example of both of them mixed together in the plainest fashion, let this strain serve for the *Bass*.

Example.



The two Notes fall a second, the second and third Notes fall a fifth, which you must call rising a fourth, the third and fourth Notes fall a fifth, which you must name the fourth falling, the fourth and fifth Notes rise a second, the fifth and sixth Notes rise a third, the sixth and seventh Notes also fall a third, the seventh and eighth rise a second, the eighth and ninth Notes rise a fourth, the tenth and eleventh Notes fall a fifth, which you must reckon rising a fourth.

Being thus prepared, you may chuse whether you will begin with an eighth, or fifth, or a third; for as soon as you have taken any one of them, all the other Notes necessarily without respect of the rest of the parts, and every one orderly without mixing, keeps his proper place above the other, as you may easily discern in the following Example.

Example.

Treble. 8 3 8 3 8 3 5 3 8 3 8

Mean. 5 8 5 8 5 8 3 8 5 8 5

Tenor. 3 5 3 5 3 5 8 5 3 5 3

Bass. 8 3 8 3 8 3 5 3 8 3 8

Let us examine onely one of the parts, and let that be the *Tenor*, because it stands next to the *Bass*. The first Note in *B.* is a third to the *Bass*, which descends to the second Note of the *Bass*: Now look among the six figures, and when you have found the third in the upper place, you shall find under it a fifth, then take that fifth which is *C.* next from *F.* to *B.* below, is a fifth descending, for which say ascending, and so you shall look for the fifth in the lowest row of the figures, above which stands a third, which

is to be taken; that third stands in *D*. then from *B*. to *F*. the *Bass* rises a fifth, but you must say falling, because a fifth rising and a fourth falling is all one, as hath been often declared before; now a third when the *Bass* falls requires a fifth to follow it; (d) But what needs further demonstration, when as he that knows his cords, cannot but conceive the necessity of consequence in all these, with help of those six figures.

(d) When you have made a formal *Bass*, and would join other three parts to it, set the first Note of your *Tenor* either a third, fifth, or eighth above your *Bass*, (which of them you please) which done, place your *Mean* in the next Cord you find above your *Tenor*, and your *Treble* in the next Cord above your *Mean*, then follow the Rule of your figures, according to the rising or falling of your *Bass*, and the other Notes will follow in their due order.

But let them that have not proceeded so far, take this Note with them concerning the placing of the parts; if the upper part or *Treble* be an eighth, the *Mean* must take the next Cord under it, which is a fifth, and the *Tenor* the next Cord under that, which is a 3^d. But if the *Treble* be a third, then the *Mean* must take the eighth, and the *Tenor* the fifth. Again, if the uppermost part stands in the fifth or twelfth, (for in respect of the Learners ear, in the simple Concord I conclude all

all his compounds) then the *Mean* must be a tenth, and the *Tenor* a fifth. Moreover, all these Cords are to be seen in the *Bass*, and such Cords as stand above the *Note* of the *Bass* are easily known, but such as in sight are found (e) under it, trouble the young beginner; let him therefore know that a third under the *Bass*, is a sixth above it, and if it be a greater third, it yields a lesser six above; if the lesser third, the greater sixth. A fourth underneath the *Bass* is a fifth above, and a fifth under the *Bass* is a fourth above it. A sixth beneath the *Basse* is a third above, and if it be the lesser sixth, then is the third above the greater third, and if the greater sixth underneath, then is it the lesser third above; and thus far have I digressed for the Scholars sake.

(e) If this Discourse of Cords under the *Bass* do trouble the young beginner, let him think no more upon them (for it is not intended that he should place any Notes below the *Bass*) but let him look for his Cords, reckoning al'ways from his *Bass* upward; which that he may more easily perform, let him draw eleven lines (which is the whole compass of the Scale) and set the three used Cliffs in their proper places; this done, he may prick his *Bass* in the lowest five lines, and then set the other three parts in their orderly distances above the *Bass*, Note against Note, as you see in this Example.



Which being prick'd in several parts, appeareth thus :

3 8 3 5 5 3 8 3 5 3

Treble.

8 5 8 3 3 8 5 8 3 8

Mean.

5 3 5 8 8 5 3 5 8 5

Tenor.

9

Bass.

I have propos'd the former Example of the eleven lines, to lead the young beginner to a true knowledge of the Scale, without which nothing can be effected; but having once got that knowledge, let him then compose his Musick in several parts, as he seeth in his second Example.

Here I think it not amiss to advertise the young Beginner, that so often as the Bass doth fall a fifth, or rise a fourth (which is all one, as hath been said) that part which is a third to the Bass

Bass in the antecedent Note, that third I say must always be the sharp or greater third, as was apparent in the last example of four parts, in the first Notes of the second Bar in the Mean Part, and likewise in the last Note but one of the same part, in both which places there is a \sharp set to make it the greater third. The same is to be observ'd in what part soever this third shall happen.

If I should discover no more then this already deciphered of *Counterpoint*, wherein the native order of four parts with use of the Concords, is demonstratively expressed, might I be my own Judge, I had effected more in *Counterpoint*, then any man before me hath ever attempted, but I will yet proceed a little further. And that you may perceive how cunning and how certain nature is in all her operations, know that what Cords have held good in this ascending and descending of the *Bass*, answer in the contrary by the very same rule, though not so formally as the other, yet so, that much use is, and may be made of this sort of *Counterpoint*. To keep the figures in your memory, I will here place them again, and under them plain Examples.

8	3	5
3	5	8

In



In these last examples you may see what variety Nature offers of her self; for if in the first Rule the Notes follow not in expected formality, this second way be-

ing quite contrary to the other, affords us sufficient supply: the first and last two Notes arising and falling by degrees, are not so formal as the rest yet thus they may be mollified, by breaking two of the first Notes.



How both the wayes may be mix'd together you may perceive by this example, wherein the black Notes distinguish the second way from the first.



In this example the fifth and sixth notes of the three upper parts are after the second way, for from the fourth Note of the Bass which is in from G. and goeth to B. is a 3. rising, so that according to the

first Rule, the eighth shall pass into the fifth, the fifth into a third, the third into an eighth. But here contrarywise the eighth goes into a third, the fifth into an eighth, and the third into a fifth, and by these Notes you may censure the rest of that kind. (f)

(f) When your Bass stands still (that is to say, hath two or more Notes together in one and the same place) you may chuse whether you will make your parts do so too, or change them, as you see our Author hath done in the second Note of this present example. If you change them, you may do it either by the Rule of descending or ascending, which you please, so you do but observe formality.

Though I may now seem to have finished all that belongs to this sort of Counterpoint, yet there remains one scruple, that is, how the sixth may take place here, which I will also


also declare. Know that whensoever a sixth is requisite, as in *B.* or in *E.* or *A.* the Key being in *Gam ut*, you may take the sixth instead of the fifth, and use the same Cord following which you would have taken if the former Cord had been a fifth. Example.

6 3


The sixth in both places (the *Bass* rising) passes into a 3. as it should have done if the sixth had been a fifth. Moreover, if the *Bass* shall use a sharp, as in *F.* sharp; then must we

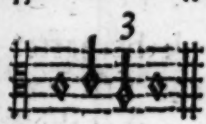
take the sixth of necessity, but the eighth to the *Bass* may not be used; so that exception is to be taken against our rule of *Counterpoint*: To which I answer thus: first, such *Basses* are not (*g*) true *Basses*, for where a sixth is to be taken either in *F.* sharp, or in *E.* sharp, or in *B.* or in *A.* the true *Bass* is a third lower, *F.* sharp in *D.* *E.* in *C.* *B.* in *G.* *A.* in *F.* as for Example.

(g) He doth not mean, that such Basses are bad, false, or defective, but that they have (perhaps for elegancy or variety) assumed the nature of some part for a Note or two, and so want the full latitude of a Bass in those Notes.

 In the first Bass two fixes are to be taken, by reason of the imperfection of the Bass wanting due latitude, the one in E. the other in F. sharp, but in the 2. Bass the fixes are removed away, and the Musick is fuller.

Nevertheless, if any be pleased to use the Bass sharp, then in stead of the eighth to the Bass, he may take the third to the Bass, in this manner.

3  Here the Treble in the third Note, when it should have past in the sharp eighth in F. takes for it a third to the Bass in A. which causeth the Bass and Treble to rise two thirds, whereof we will speak hereafter.

3  Note also that when the Bass stands in E. flat, and the part that is an eighth to it must pass into a sharp, or greater third, that this passage from the flat to the sharp would be unformal; and therefore

fore it may be thus with small alteration avoided, by removing the latter part of the Note into the third above, which though it meets in unison with the upper part, yet it is right good, because it jumps not with the whole, but only with the last half of it.

Example.


The musical score is written on four staves: Treble, Mean, Tenor, and Bass. It is divided into two measures, labeled I and 2. The Treble staff uses a G-clef and a key signature of one flat. The Mean staff uses a C-clef. The Tenor staff uses an F-clef. The Bass staff uses a B-clef. The notes are diamond-shaped, and some are marked with 'x' or '3' to indicate specific musical features like triplets or rests.

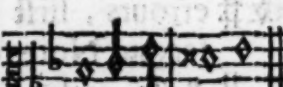
For the second Example look hereafter in the rule of thirds, but for the first Example here: if in the *Mean* part the third Note that is divided, had stood till a *Minum* (as by rule it should) and so had past in *F.* sharp, as it must of force be made sharp at a close, it had been then passing unformal. But


Of Counterpoint.

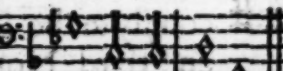
III

But if the same *Bass* had been set in the sharp Key, the rest of the part would have fallen out formal of themselves without any help, as thus :

Treble.  When the *Bass* shall stand still in one Key, as above it doth in the third Note, then the other parts may remove at their pleasure.

Mean. 

Tenor. 

Bass.  Moreover, it is to be observed that in composing of the *Bass*, you may break it at your pleasure, without altering any of the other parts : as for example.

Treble. 

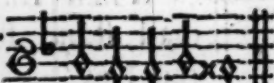
Mean. 

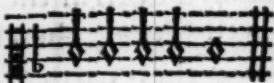
Tenor. 

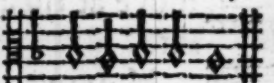
Bass plain. 


Bass divided. 

One other observation more I will handle, that doth arise out of this Example, which according to the first Rule may hold thus;

Treble.  Herein are two errors, first in the second Notes of the *Basse* and *Treble*, where the third to the *Bass*s ought to have been sharp; secondly in the second and third Notes of the same parts, where the third being a lesser third, holds while the *Bass*s falls into a fifth, which is unellegant, (*b*) but if the upper third had been the greater third, the fifth had fitly follow'd, as you may see in the third and fourth Notes of the *Tenor* and the *Bass*s.

Mean. 

Tenor. 

Bass. 

(*b*) But that scruple may be taken away by making the second Note of the *Treble* sharp, and in stead of a fifth by removing the third Note into a sixth.

When any informality doth occur, the Scholar need not yet himself to the first Rules of the Bass rising or falling, but may take such Cords as his Genius shall prompt him to, (having a care that he take not two eights or fifts together) rising or falling betwixt any two parts whatsoever: 'Tis true, our Author did invent this Rule of the figures, as the easiest way to lead the young Beginner to this kind of Composition, in which he hath done more then any that I have ever seen upon this subject; but this he did to show the smoothest way, and not to tie his Scholar to keep strictly that way when a block or stone should happen to lye in it, but that he may in such a case step out of this way for a Note or two, and then return again into it.

Example.

There may yet be more variety afforded the Bass, by ordering the fourth Notes of the upper parts according to the second rule, thus:

But that I may (as near as I can) leave nothing untouch'd, concerning this kinde of Counterpoint, let us now consider how two Thirds being taken together between the

I

Treble

Treble and the *Bass*, may stand with our Rule. For sixes are not in this case to be mentioned, being distances so large that they can produce no formality: Besides, the sixth is of it self very imperfect, being compounded of a third, which is an imperfect Concord; and of a fourth, which is a Discord: and this the cause is, that the sixes produce so many fourths in the inner parts. As for the third, it being the least distance of any Concord, is therefore easily to be reduced into good order. For if the *Bass* and *Treble* do rise together in thirds, then the first Note of the *Treble* is regular with the other part, but the second of it is irregular; for by rule in stead of the rising third, it should fall into the eighth. In like sort, if the *Bass* and *Treble* do fall two thirds, the first Note of the *Treble* is irregular, and is to be brought into rule by being put into the eighth, but the second Note is of it self regular. Yet whether those thirds be reduced into eights or no, you shall by supposition thereof find out the other parts, which never vary from the rule but in the sharp *Bass*. But let me explain my self by Example.

The




The first two Notes of the *Treble* are both thirds to the *Bass*, but in the second stroke, the first Note of the *Treble* is a third, and the second which was before a third, is made an eighth, onely to shew how you may find out the right parts which are to be used when you take two thirds between the *Treble* and the *Bass*: For according to the former rule, if the *Bass* descends, the third then in the *Treble* is to pass into the eighth, and the *Mean* must first take an eighth, then a fifth; and the *Tenor* a fifth, then a third, and these are also the right and proper parts, if you return the eighth of the *Treble* into a third again, as may appear in the first example of the *Bass* falling, and consequently in all the rest.

I 2

But

But let us proceed yet further, and suppose that the *Bass* shall use a sharp, what is then to be done? as if thus:



If you call to mind the rule delivered concerning the sharp *Bass*, you shall here by help thereof see the right parts, though you cannot bring them under the Rule: for if the first Note of the *Bass* had been flat, the *Mean* part should have taken that, and so have descended to the fifth; but being sharp, you take for it (according to the former observation) the third to the *Bass*, and so rise up into the fifth. The *Tenor* that should take a fifth, and so fall by degrees into a third, is here forced by reason of the sharp *Bass*, for a fifth to take a sixth, and so leap downward into the thirds. And so much for the thirds.

Lastly, in favour of young beginners let me also add this, that the *Bass* intends a close as often as it riseth a fifth, third, or second, and then immediately either falls a fifth, or riseth a fourth. In like manner, if the *Bass* falls a fourth or second: and after falls a fifth,

Of Counterpoint.

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fift, the *Bass* infinuates a close, and in all these cases the part must hold, that in holding can use the fourth or eleventh, and so pass either in the third or tenth.

Thus, or thus.

Thus, or thus.



Thus, or thus.

Thus, or thus.



Thus, or thus.



In the examples before set down I left out the Closes, of purpose that the Cords might the better appear in their proper places,

ces, but this short admonition will direct any young beginner to help that want at his pleasure. And thus I end my Treatise of (i) *Counterpoint* both brief and certain, such as will open an easie way to them, that without help of a skilful Teacher endeavour to acquire the first grounds of this Art.

(i) *Counterpoint* is the first part and ground of Composition; the second part of it is figurative Musick or Descant, which mixeth fast and slow Notes together, bindeth Discords with Concorde, and maketh one part to answer another in point or Fuge, with many other excellent varieties: to the attaining of which, I cannot commend you to a better Author, then our most excellent Country-man, Mr. Marley, in the second and third part of his Introduction to Musick. If you desire to see what Foreign Authors do write on this subject, you may (if you understand Latine) peruse the Works of Athanasius Kirkerus and Marsenus, two excellent late Authors.

But first peruse the two little Treatises following in this present Book; the one of the Tones of Musick; the other of passages of Concorde; in both which our Author (according to his accustomed Method) doth more briefly and more perspicuously treat, then any other Author you shall meet with on the same subject.

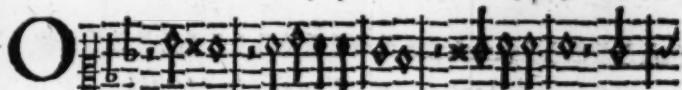
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A Short Hymn, Composed after this form of Counterpoint, to shew how well it will become any Divine or grave Subj:ct.



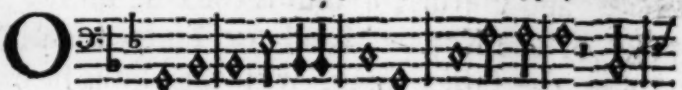
Lord have mercy upon me, O hear my prayers both



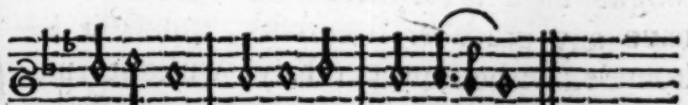
Lord have mercy upon me, O hear my prayers both



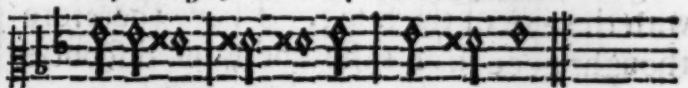
Lord have mercy upon me, O hear my prayers both



Lord have mercy upon me, O hear my prayers both



day and night, with tears pour'd forth to thee.



day and night, with tears pour'd forth to thee.

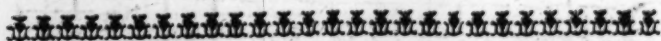


day and night, with tears pour'd forth to thee.




day and night, with tears pour'd forth to thee.

In this Ayre the last Note only is for sweetness sake, altered from the Rule, in the last Note of the *Treble*, where the eight being a perfect Concord, and better besitting an outward part at the Close, is taken for a third, and in the *Tenor* in stead of the fifth, that third is taken descending; for in a middle part, imperfection is not so manifest as in the *Treble* at a close, which is the perfection of a Song.



Second Part. Of Tones of Musick.

 All things that belong to the making up of a Musician, the most necessary and useful for him is the true knowledge of the Key or Mood, or Tone, for all signifie the same thing, with the closes belonging unto it, for there is no Tune that can have any grace or sweetness, unless it be bounded within a proper Key; without running into strange Keys, which have no affinity with the aire of the Song. I have therefore thought good in an easie and brief discourse to endeavour to express that which many in large and obscure volumes have made fearful to the idle Reader.

The first thing herein to be considered is the eight which is equally divided into a fourth, and a fifth, as thus:

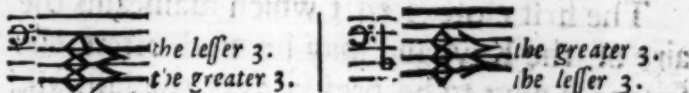
The 8   the 4.
the 5.

Here

Here you see the fourth in the upper place, and the fifth in the lower place, which is called *Modus Authentus* : but contrary thus :



This is called *Modus Plagalii*, but howsoever the fourth in the eight is placed, we must have our eye on the fifth, for that only discovers the Key, and all the closes pertaining properly thereunto : This fifth is also divided into two thirds, sometimes the lesser third hath the upper place, and the greater third supports it below, sometimes the greater third is higher, and the lesser third rests in the lowest place, as for Example :



The lowest Note of this fifth bears the name of the Key, as if the eight be from G, to G. the fifth from G. beneath to D. above, G, being the lowest Note of the fifth, shews that G. is the Key, and if one should demand in what Key your Song is set, you must answer, in *Gam-ut*, or *G sol re ut*, that is, in G.

If the compass of your Song should fall out thus :



Respect not the fourth below, but look to your fifth above, and the lowest Note of that fifth assume for your Key, which is *C*. then divide that fifth into his 2 thirds, and so you shall find out all the closes that belong to that Key.

The main and fundamental close is in the Key it self, the second is in the upper Note of this fifth, the third is in the upper Note of the lowest third, if it be the lesser third; as for example, if the Key be in *G*. with *B*. flat, you may close in these three places.



The first close is that which maintains the aire of the Key, and may be used often, the second is next to be preferr'd, & the last, last.

But if the Key should be in *G*. with *B*. sharp, then the last close being to be made in the greater or sharp third, is improper, and therefore for variety sometime the next Key above is joyned with it, which is *A*. and sometimes the fourth Key, which is *C*. But these changes of Keys, must be done with judgement, yet have I aptly closed in the upper Note of the lowest third of the Key, the Key

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Key being in *F.* and the upper Note of the third standing in *A.* as you may perceive in this Ayre.



In this Aire the first close is in the upper Note of the fifth, which from *F.* is *C.* the second close is in the upper Note of the great third, which from *F.* is *A.*

But the last and final close is in the Key it self, which is *F.* as it must ever be, wheresoever your Key shall stand, either in *G.* or *C.* or *F.* or elsewhere, the same rule of the fifth is perpetual, being divided into thirds, which
can

can be but two ways, that is, either when the upper third is less by half a Note then the lower, or when the lower third contains the half Note which is *Mi Fa*, or *La Fa*.

If the lower third contains the half Note, it hath it either above as *La Mi Fa*: *La Me*, being the whole Note, and *Mi Fa* but half so much, that is the half Note; or else when the half Note is underneath, as *Mi Fa Sol*: *Mi Fa*, is the half Note, and *Fa Sol* is the whole Note; but whether the half Note be uppermost or lowermost, if the lowest third of the fifth be the lesser third, that Key yields familiarly three closes; example of the half Note, standing in the upper place was shewed before, now I will set down the other.



But for the other Keys that divide the fifth, so that it hath the less third above, and the greater underneath, they can challenge but two proper closes, one in the lowest Note of the fifth, which is the fundamental Key, and the other in the uppermost Note of the same, wherein also you may close at pleasure.

sure. True it is, that the Key next above hath a great affinity with the right Key, and may therefore, as I said before, be used, as also the fourth Key above the final Key.

Examples of both in two beginnings of Songs.



In the first example *A.* is mixt with *G.* and in the second *C.* is joyned with *G.* as you may understand by the second closes of both.

To make the Key known is most necessary in the beginning of a Song, and it is best exprest by the often using of his proper first, and fourth, and thirds, rising or falling.

There is a Tune ordinarily used, or rather abused, in our Churches, which is begun in one Key and ended in another, quite contrary to Nature; which error crept in first through

through the ignorance of some Parish-clerks, who better understood how to use the Keys of their Church-doors, then the Keys of Musick; at which I do not much marvel, but that the same should pass in the Book of Psalms set forth in four parts, and authorized by so many Musicians, makes me much amazed: This is the Tune.



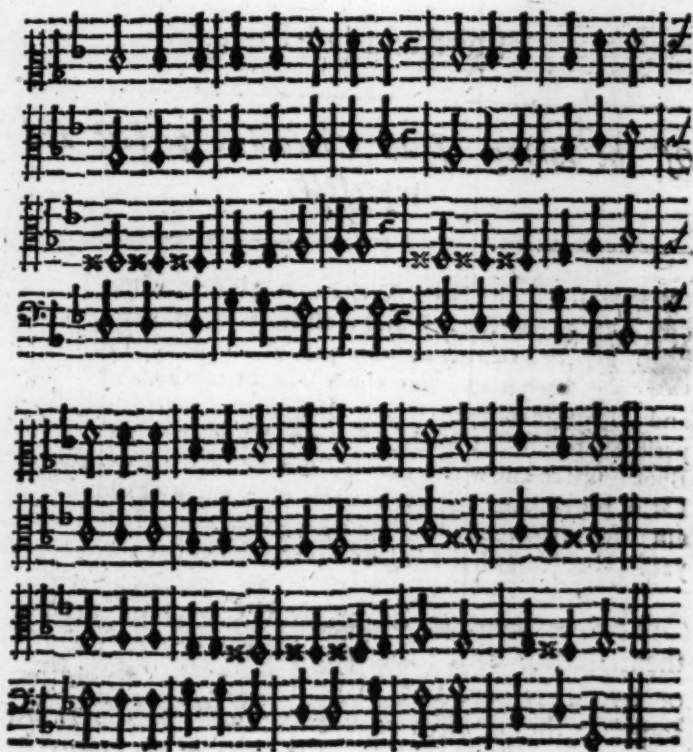
If one should request me to make a *Bass* to the first half of this *Aire*, I am perswaded that I ought to make it in this manner:



Now if this be the right *Bass* (as without doubt it is) what a strange unaireable change must the Key then make from *F.* with the first third sharp to *G.* with *B.* flat.

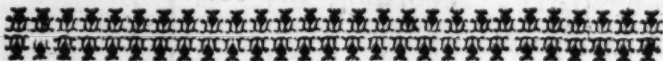
But they have found a shift for it, and begin the Tune upon the upper Note of the fifth, making the third to it flat; which is as absurd as the other: For first they erre in rising from a flat third into the unision, or eighth, which is condemned by the best Musicians; next, the

the third to the fifth, is the third which makes the cadence of the Key, and therefore affects to be sharp by nature, as indeed the Author of the Aire at the first intended it should be. I will therefore so set it down in four parts, according the former Rule of Counterpoint.



This

This was the Authors meaning, and thus it is lawful to begin a Song in the fifth, so that you maintain the Aire of the Song, joyning to it the proper parts; but for such dissonant and extravagant errors as I have justly reprehended, I heartily wish they should be remedied, especially in divine Service, which is devoted to the great Author of all harmony. And briefly thus for the Tones.



Third and last Part.

Of the taking of all Concords, perfect and imperfect.



F all the latter Writers in Musick, whom I have known the best and most learned, is Zethas Calvinus a German: who out of the choicest Authors, hath drawn into a perspicuous method, the right and elegant manner of taking all Concords, perfect and imperfect; to whom I would refer our Musicians, but that his Book is scarce any where extant, and besides it is written in Latin, which language few or none of them understand. I am therefore content for their sakes to become a Translator; yet so, that somewhat I will add; and somewhat I will alter.

The consecution of perfect Concords among themselves is easie; for who knows not two eights or two fifths, are not to be taken rising or falling together, but a fifth may either way pass into an eighth, or an eighth into a fifth, yet most conveniently when the one of them moves by degrees, and the other by leaps, for when both skip together, the

Of Counterpoint.

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the passage is lesse pleasant : the ways by degrees are these.

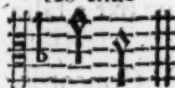


The fourth way is onely excepted against, where the fifth feth into the eight, and in few parts it cannot well be admitted, but in songs of many voices it is oftentimes necessary.

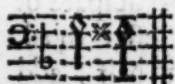
The passage also of perfect Concords into imperfect, either rising or falling, by degrees or leaps, is easie, and so an unison may pass into a lesser third, or a greater third ; also into the lesser sixth, but seldome into the greater sixth. A fifth passeth into the greater sixth, and into the lesser sixth ; as also into the greater or lesser third ; and so you must judge of their eights, for *de octavis idem est iudicium* : and therefore when you read an unison, or a fifth, or a third, or a sixth, know that by the simple Concords the Compounds are also meant.

Note here that it is not good to fall with the *Bass*, being sharp in *F*. from an eight unto a sixth.

As thus : But concerning imperfect Cords,



because they observe not all one way in their passages, we will speak of them severally, first declaring what

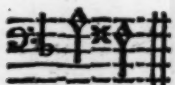
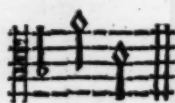


not harmonical doth signifie, whereof mention will be made hereafter.

K

Or

Or thus.



Relation or reference, or respect no harmonical is *Mi* against *Fa* in a cross form, and it is in four Notes, when the one being considered crosses with the other, doth produce in the Musick a strange discord; Example will yield it more plain.



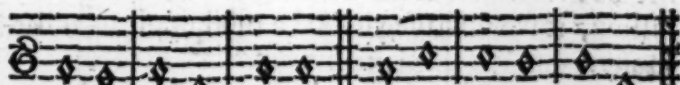
The first Note of the upper parts in *Elami* sharp, which being considered, or referred to the second Note of the lower part, which is *Elami*, made flat by the cromatick flat sign, begets a false second, which is a harsh discord; and though these Notes sound not both together, yet in few parts they leave an offence in the ear. The second example is the same descending, the third is from *E la mi* sharp in the first Note of the lower part, to the second Note in the upper part, it being flat by reason of the flat sign, and so between them they mix in the Musick a false fifth, the same doth the fourth example, but the fifth example yields a false fourth, and the sixth a false fifth.

There are two kinds of imperfect Concords, thirds, or fixes, and the fixes wholly participate of the nature of the thirds; for to the lesser third, which consists but of a whole Note and half, add

a fourth, and you have the lesser sixth; in like manner to the greater third that consists of two whole Notes, add a fourth, and it makes up the greater sixth; so that all the difference is still in the half Note, according to that onely saying, *Mi and Fa sunt tota Musica*. Of these four we will now discourse, proceeding in order from the lesse to the greater.

Of the lesser or imperfect third.

The lesser third passeth into an unison, first by degrees, when both parts meet, then by leaps ascending or descending when one of the parts stand still, but when both the parts leap or fall together, the passage is not allowed.



The lesser 3. into the unison. The passages not allowed.



Secondly, the lesser third passeth into a fifth, first in degrees, when they are separated by contrary motions; then by leaps, when the lower part riseth by degrees, and the upper part descends by degrees, and thus the lesser tenth may pass into a fifth. Lastly, both parts leaping, the lesser third may pass into a fifth, so that the upper part doth descend by leap the distance of a lesser third. Any other way the passage of a lesser third into a fifth, is disallowed.



In the last disallowance, which is when the upper part stands, and the lower part falls from a lesser third to a fifth, many have been deceived, their ears not finding the absurdity of it, but as this way is immutual, so is the fall of the greater third in the former manner, into a fifth, passing harmonious; insomuch that it is elegantly, and with much grace taken in one part of a short Aire four times, whereas had the fifth been half so often taken with the lesser third falling, it would have yielded a most unpleasant harmony.



He that will be diligent to know, and careful to observe the true allowances, may be bold in his composition, and shall prove quickly ready in his sight, doing that safely and resolutely which others attempt timorously and uncertainly. But now let us proceed in the passages of the lesser third.

Thirdly, the lesser third passeth into an eight, the lower part descending by degrees, and the upper part by leaps: but very seldome when the upper part riseth by degrees, and the lower part falls by a leap.

Fourthly, the lesser third passeth into other Concords, as when it is continued, as in degrees it may be, but not in leaps. Also it may pass into the greater third; both by degrees and leaps, as also into the lesser sixth, if one of the parts stand still, into the great sixth it sometimes passeth, but very rarely.



Lastly, add unto the rest this passage of the lesser third into the lesser sixth, as when the lower part riseth by degrees, and the upper part by leaps.



Of the greater or perfect Third.

The greater or perfect third being to pass into perfect Concords, first takes the unison, when the parts ascend together, the higher by degree, the lower by leap; or when they meet together in a contrary motion, or when one of the parts stand still. Secondly, it passeth into a fifth when one of the parts rests, as hath been declared before: or else when the parts ascend or descend together, one by degrees, the other by leaps; and so the greater tenth may pass into a fifth; seldome when both parts leap together, or when they separate themselves by degrees; and this in regard of the relation not harmonical which falls in between the parts. Thirdly, the greater third passeth into the eighth by contrary motions, the upper part ascending by degree.



The greater third may also pass into other Concords, & first into a lesser third, when the parts ascend or descend by degrees, or by the lesser leaps. Secondly, it is continued, but rarely, because it falls into relation not harmonical, thereby making the harmony less pleasing. Thirdly, into a lesser sixth, when the parts part asunder, the one by degree, the other by leap. Fourthly, into a great sixth, one of the parts standing, or else the upper part falling by degree, and the lower by leap.

Of

Of Counterpoint.

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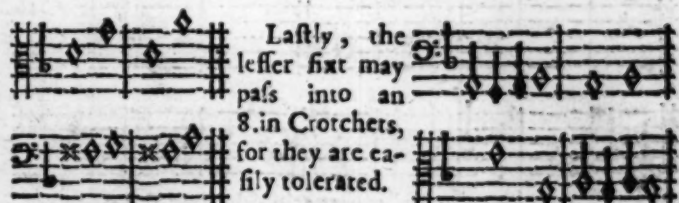


Of the lesser sixt.

The lesser sixt regularly goes into the fifth, one of the parts holding his place: Rarely into an eight, and first when the parts ascend or descend together, and one of them proceeds by the half Note, the other by leap.



Howsoever the ways of rising and falling from the lesser sixt into the eight in the former example may pass, I am sure that if the *Bass* be sharp in *F* *fa ut*, it is not tolerable to rise from a sixt to an eight.



It passeth likewise into other Concords, as into a greater sixt, the parts rising or falling by degrees, as also in a greater or lesser third, the one part proceeding by degree, the other by leap; or when one of the parts stands. It self it cannot follow, by reason of the falling in of the Relation not harmonical.

Of

*Of the greater Sext.*

The greater sixth in proceeding affects the eighth; but it will hardly pass into the fifth, unless it be in binding-wise, or when way is prepared for a close.



Finally, the greater sixth may in degrees be continued, or pass into a lesser sixth, as also into a greater third, or a lesser third.



These are the principal observations belonging to the passages of Concords, Perfect and Imperfect, in few parts; and yet in those few, for sake and formality sake, some dispensation may be granted. But in many parts necessity enforcing, if any thing be committed contrary to rule, it may the more easily be executed, because the multitude of parts will drown any small inconvenience.

FINIS.

